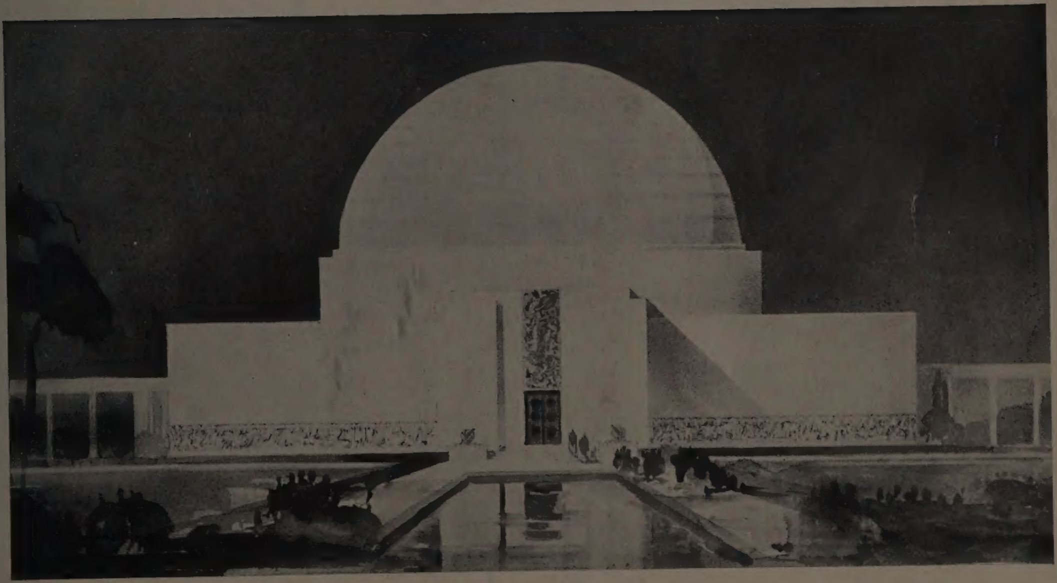
THE BULLETIN

OF THE

BEAUX-ARTS INSTITUTE OF DESIGN



FEBRUARY · 1935

BEAUX-ARTS INSTITUTE OF DESIGN

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VOLUME XI FEBRUARY, 1935 NUMBER 4

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28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—
JANUARY 17, 1935

The Critiques appearing in The Bulletin *are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.*

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DECORATION OF A SALVATION ARMY SHELTER

MURAL DECORATION PROGRAM III

JUDGMENT JANUARY 7, 1935

In a particular Salvation Army Shelter there is a large General Activity Room which is entered on the side from the street. On three sides of the room is a balcony which at either end leads to game rooms and service. On the fourth wall opposite the entrance is a solid party wall which is the subject of this problem.

It is understood that the character of the color and complete architectural harmony of this room should, first of all, be in keeping with its uses, and also express the ideals for which this organization stands.

Extreme freedom will be encouraged with the wall space indicated although importance will be placed upon the student's interpretation of the architectural forms and their relation to his scheme of decoration.

JURY OF AWARD

Conrad Albrizio
Edward Biberman
Cecil Clair Briggs
Ely Jacques Kahn
Hildreth Meiere
John C. B. Moore
William Palmer
Ernest Peixotto
R. A. Rathbone

CRITIQUE

BY EDWARD BIBERMAN

The jury awarded four second medals, none of which merited a first medal. This decision on the part of the jury served as an indication of its reaction to the general standard of the work submitted—each possessed certain failings in approach or in specific execution which barred the grant of the highest possible award. The jury feels that certain very definite considerations, inherent in and peculiar to this particular architectural and plastic problem, were not sufficiently realized. These factors, integral to the complete understanding of this problem, will be treated under two main headings, with a summary of the jury's opinions.

I. Architectural Considerations:

A. The Balcony—The problem here presented, a balcony making actual contact with the wall to be decorated, imposed almost of necessity one of two main types of treatment.

(1) The areas over the balcony could be treated as small separate units of design, related to, but treated separately from the central and unbroken section of the wall.

(2) The entire wall could be treated as a broken rectangle with the general compositional approach being one to lead up to and embrace the side sections.

Competitors generally followed one or the other of the above possibilities, but in most cases the extreme lower left and lower right sections of the balcony areas would not be seen from the floor, due to sight angles which were not sufficiently considered.

B. The Base—Although most of the competitors realized the impracticability of bringing the painted area down to the floor level, the relation of the area painted, to the area left unpainted and given some architectural treatment, lacked harmonious adjustment and appeared often arbitrary and haphazard.

C. Ceiling Offset—The possibility of treating this interesting area in terms of functional composition, or decorative accent was almost completely neglected.

D. Floor and Ceiling—Entirely too little consideration was given these areas. In many solutions the violence of linear pattern and color would not only have made the room visually uncomfortable, but would have destroyed the effectiveness of the painted wall.

II. Painting Considerations:

A. Composition—The composition of the painting being intimately related to the special architectural problems imposed by the elements listed under A. B. and C. above, should have been given more thought in view of the architectural limitation.

Many solutions, brilliantly conceived as paintings, lacked all relation to this important part of the problem. An outstanding example of this was the rendering submitted by Mabelle Richardson of the B. A. I. D. Here a fine and sensitive abstract painting was placed upon the wall, but was unrelated in general quality to this particular wall and this particular room. The jury wishes to go definitely on record as disapproving of this approach. The problems given out demand a solution defined in terms of certain specific considerations, architectural and associative.

B. Color—Color in most of the renderings tended toward sombreness and a lack of freshness. This room, a general activity room, should have possessed a tonal quality calculated to induce brightness of spirit rather than a soporific state of relaxation.

C. Subject Matter—The jury was aware of a certain amount of research and inquiry into the activities of the Salvation Army, but little was expressed in the way of a fresh interpretation or presentation of this data. In most cases the Salvation Army repeated itself on the walls—it gave no message.

Criticism on Second Medal Awards

J. R. Palmer—John Herron Art Institute.

General conception interesting, presenting a good example of an asymmetric solution. Movement from the center of wall to the areas over balcony, good. Lines of balcony and ceiling, however, cut the composition too inorganically. Color too heavy in tone, with accent on beds too great. Small perspective gives a better effect. The entire presentation, however, is stimulating and alive.

C. Cagle—Beaux-Arts Atelier.

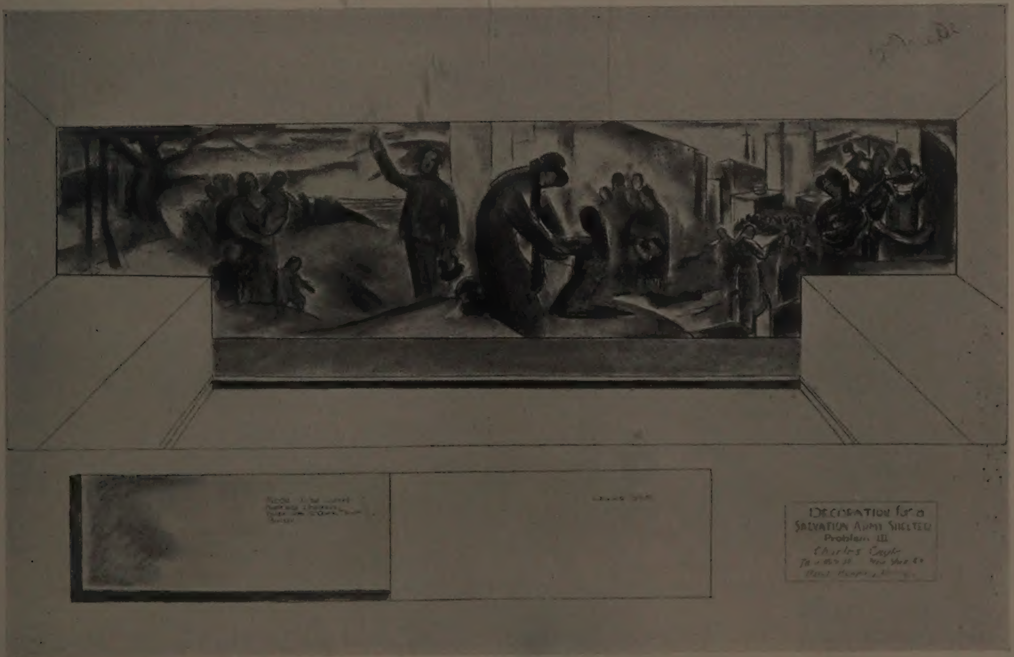
Particularly interesting in color. Composition very good except in center where there is an emptiness between the two large figures and a disturbing quality in scale. Feeling for movement in the right hand section is excellent, but the left hand portion is weaker in general design. This is a good example of the treatment of the entire wall as a single unit to be decorated. This rendering might have received a higher award had the execution been much better and the above mentioned faults corrected.

J. A. Byrne—John Herron Art Institute.

This rendering possesses many fine qualities, the subject matter is given a good imaginative treatment, the composition is strong, the scale of the figures in the painted area is well considered and the color is sensitively handled. The arch form in the centre is, however, too isolated, the movement from it to the side sections being weak. Some consideration to the ceiling offset might have helped this rendering a great deal. The division of the whole wall is not as good as might be, the lower panelled portion being too heavy both in size and color.

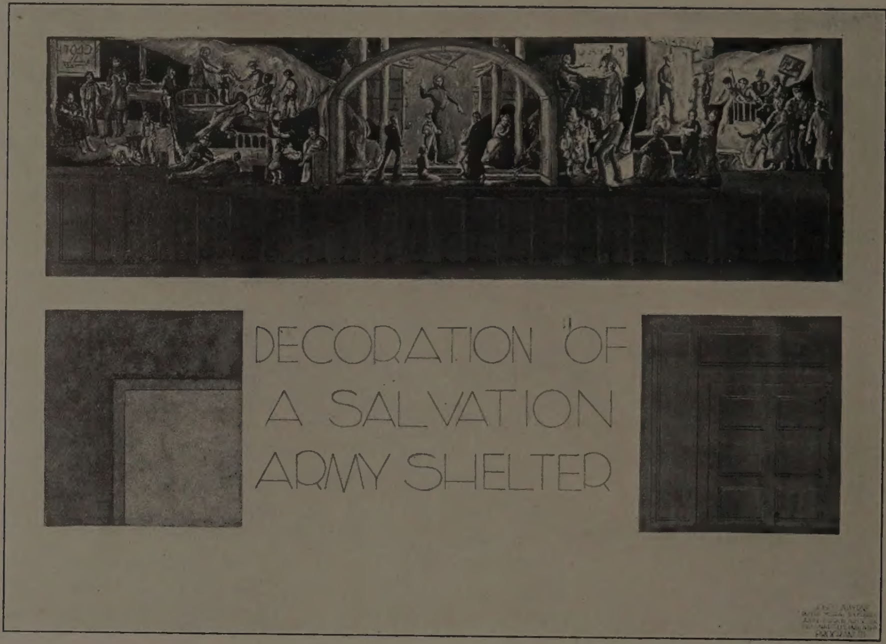
T. Sherwood—Columbia University.

This is the best example of the possibility presented in considering the wall in three main design sections. The sizes chosen, their relation to the larger forms in which they are contained is excellent, an intelligent decorative use of the ceiling offset is made and the tonal qualities are good. However, the composition of the center section is scattered. Major and minor accents and centers of interest are not strongly enough marked, and the two side sections are rather incoherently expressed.

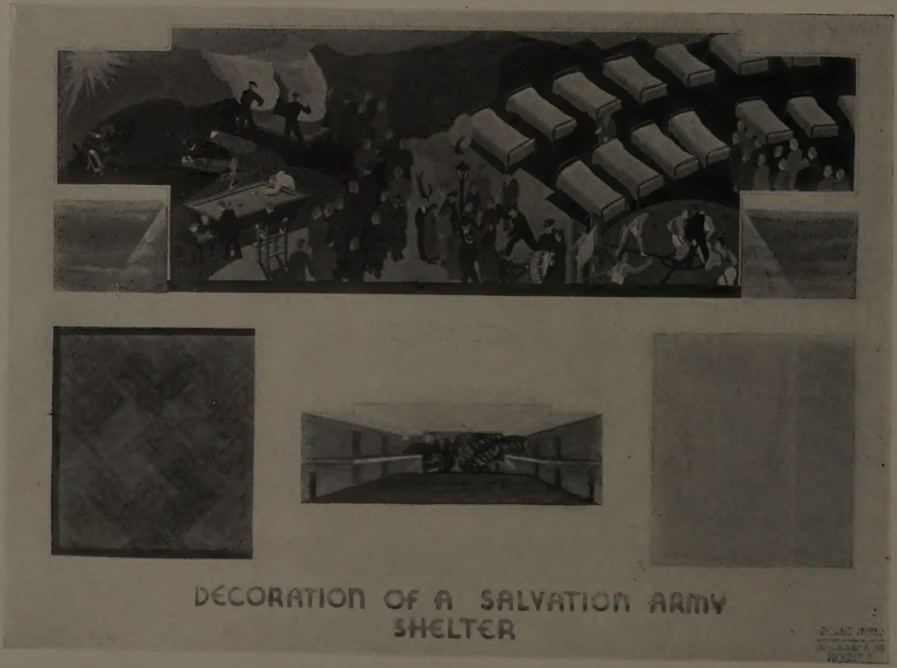


SECOND MEDAL—C. CAGLE, BEAUX-ARTS ATELIER

MURAL DECORATION PROGRAM III—DECORATION OF A SALVATION ARMY SHELTER

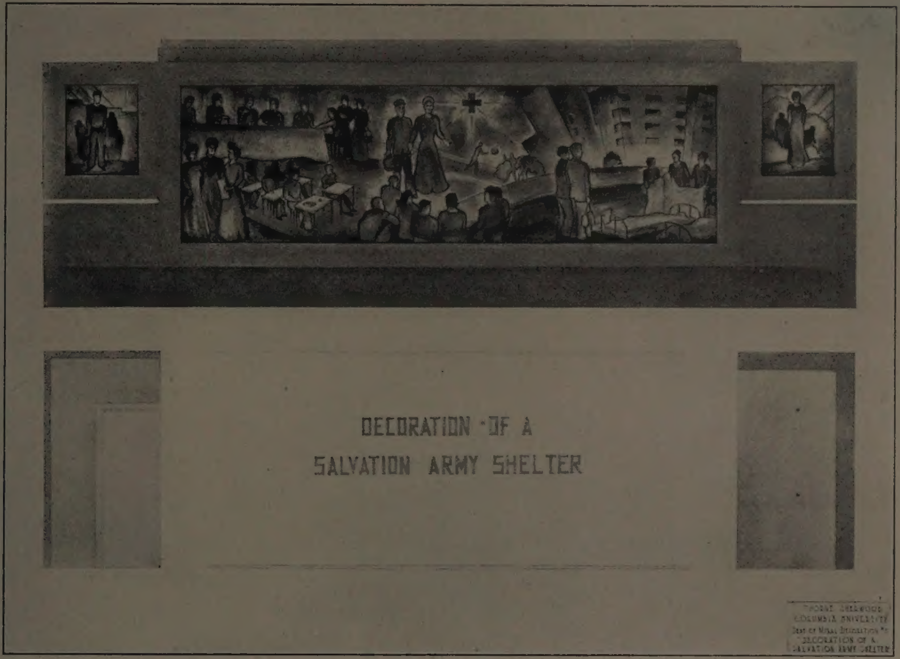


SECOND MEDAL—J. A. BYRNE, JOHN HERRON ART INSTITUTE


DECORATION OF A SALVATION ARMY
SHELTER

SECOND MEDAL—J. R. PALMER, JOHN HERRON ART INSTITUTE

MURAL DECORATION PROGRAM III—DECORATION OF A SALVATION ARMY SHELTER



SECOND MEDAL—T. SHERWOOD, COLUMBIA UNIVERSITY
MURAL DECORATION PROGRAM III—DECORATION OF A SALVATION ARMY SHELTER

A PIECE OF SCULPTURE SUITABLE FOR WOOD CARVING

SCULPTURE PROGRAM IV

JUDGMENT JANUARY 7, 1935

Through the generosity of Mr. Philip L. Goodwin, Architect, the following prizes will be awarded in this competition:

First Prize—$50.00 Second Prize—$25.00
Third Prize—$15.00

Many fine examples of wood carvings are to be seen in the museums here and abroad. Excellent designs, well studied forms, fine detail and good craftsmanship are paramount in large and small objects of art in wood.

Creative works that are genuine are a reflection of their time and survive as a record of that period. In this competition, students are offered the opportunity of a personal expression of their own idea without restriction or limitation. Therefore, it is proposed that the student create a piece of sculpture suitable for wood carving in which serious thought is to be given to the study of forms, of detail and presentation.

Wide latitude is given the student in the selection of subject matter which may include figures, animals, birds, or ornament or any combination of these subjects, the whole to form a pleasing silhouette and mass.

JURY OF AWARD

Salvatore F. Bilotti
Gaetano Cecere
Robert G. Eberhard
Harold P. Erskine
John Flanagan
Anthony de Francisci
Philip L. Goodwin
Karl H. Gruppe
Ely Jacques Kahn
Oronzio Maldarelli
Joseph E. Renier
Charles Rudy

CRITIQUE

BY ROBERT G. EBERHARD

Wood carving is a difficult art and to succeed in it one, first of all, must have good taste, a thorough knowledge of drawing, understanding of form and sculptural composition; secondly, one must know how to appreciate the beautiful materials to be used and which, like stone, consist of a great many varieties. It is necessary to know how to choose that which is best suited not only for the subject and conception but also as regards the consistency, color, grain and possible texture.

Sculpture in wood is primarily a decorative art. I do not mean, however, that it is not a great art, as a great many masterpieces have been produced in that medium during and since the earliest civilizations, such as those in Egypt, Greece, Rome, China, India and Burma. During the period between the 12th and 17th centuries, especially toward the end of the 15th, wood carving reached its culminative point. The choir stalls and retables of England, France, Flanders, Italy and the Teutonic countries of Europe with their multitude of beautiful figures, have, in execution, balance and proportion rarely been approached since then.

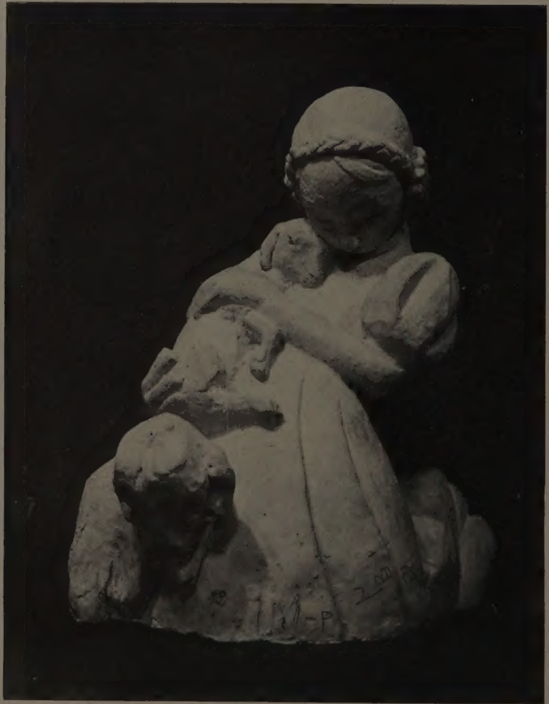
Although a number of the competitors in this problem worked with the idea of creating a model to be really suitable for wood, the majority apparently did not give enough thought to the necessity of so doing. This is regrettable, especially when they were given absolute liberty to choose their own subjects and allowed to work them out in a block of any shape or form, the only restriction stipulated in the program being that the work should not exceed a cube of 15 inches.

It is regrettable also that only ten or twelve individuals availed themselves of the opportunity of presenting their work actually carved in wood. These men are to be commended for their efforts and real interest in the problem especially those among that number who received awards for their very interesting and well-executed pieces.

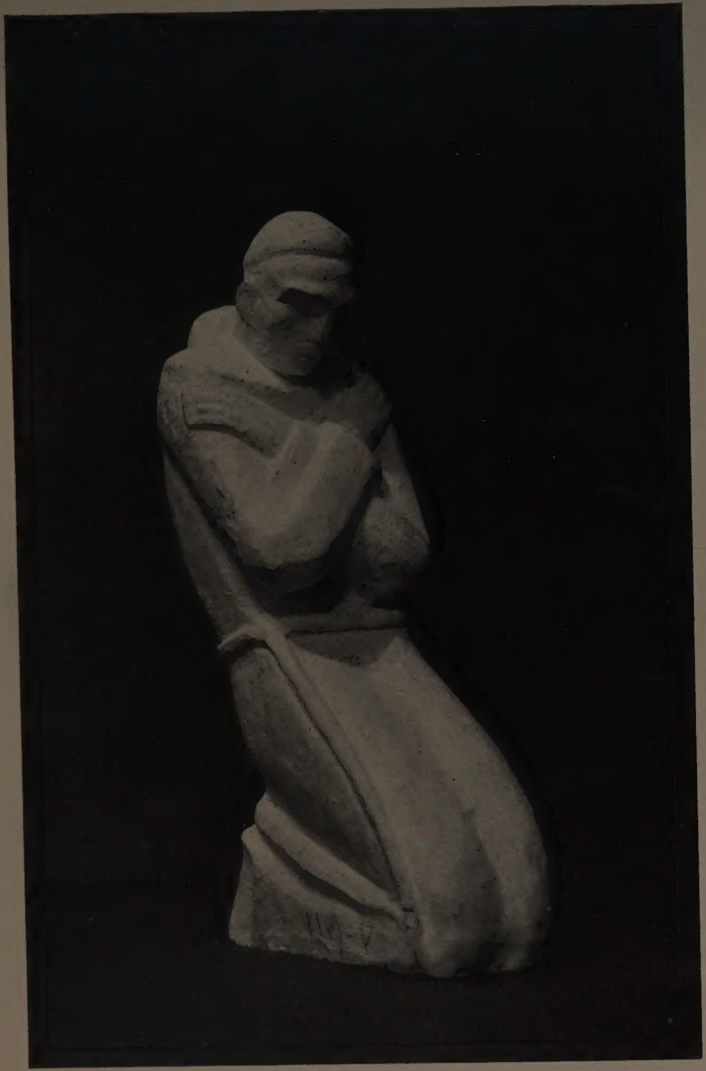
It is unfortunate that B. Feldman, who was awarded the first prize, did not present the work in wood, as in that material it would have placed still more emphasis upon its character and the quality of its treatment.

The second prize was awarded to M. Frost for a rather intriguing conception the presentation of which somehow appeals to the eye. However, the placing and treatment of the sheep is questionable and rather detracts from the general mass.

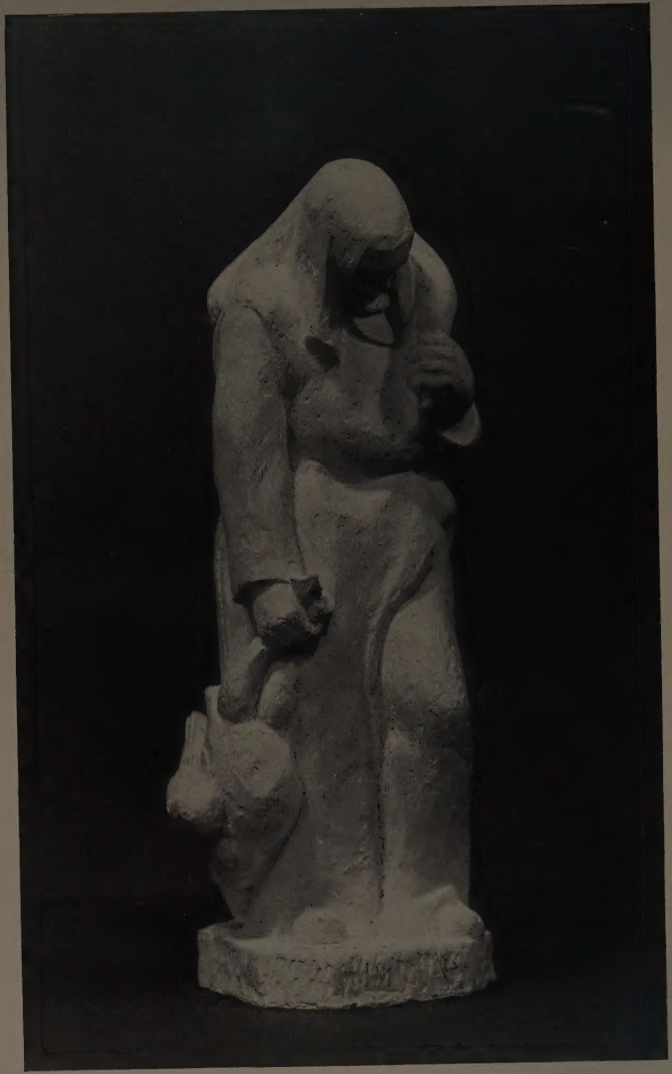
The third prize was awarded to S. di Tore for his charming figure of St. Francis, regrettably small. But had it been treated a trifle larger it would have been possible for him to carry further the study and development of sober and subtle details which would have improved it greatly and made it more interesting in every respect.



FIRST MENTION PLACED, SECOND PRIZE—M. L. FROST, JOHN HERRON ART INSTITUTE
SCULPTURE PROGRAM IV—A PIECE OF SCULPTURE SUITABLE FOR WOOD CARVING



FIRST MENTION PLACED, THIRD PRIZE—S. DI TORE, COOPER UNION



FIRST MENTION PLACED, FIRST PRIZE—B. FELDMAN, COOPER UNION

SCULPTURE PROGRAM IV—A PIECE OF SCULPTURE SUITABLE FOR WOOD CARVING

A GREAT SHIPYARD

THE WARREN PRIZE

JUDGMENT JANUARY 8, 1935

A large shipbuilding company proposes the construction of an entire new shipyard. The plant shall be large enough to accommodate the building of six large ships per annum, or three large ships and a super-liner or battleship, the construction of which latter may require two years.

Modern shipbuilding deals essentially with heavy material, cumbersome to handle. The most important elements of the problem are the proper reception of material arriving by rail and by water, its classification, distribution, fabrication, transportation to the berths or shipways and fitting-out basin, where the assemblage takes place. This transportation is slow and costly, unless the proper sequence of the handling of material, its working and final delivery and setting in place are arranged with the utmost skill.

In addition to the area required for shipbuilding, space should be reserved for social and recreational facilities for the employees. Lodgings will not be required.

Executive and Sales Offices will be located elsewhere, but plant administration and engineering design will be carried on at the site. Experimental work is carried on extensively with large scale models for air and water resistance, smoke tests, etc.

The site has the necessary intrinsic qualities, namely, size, level ground, frontage on deep water, and near a large city, having railway and deep-sea terminal facilities and a climate permitting heavy outdoor work the year round.

The site is rectangular, facing a deep sea estuary with a water frontage of 1,200 feet east and west extending 2,000 feet in a northerly direction. The main line of the railway is adjacent to the northerly property line which it passes in an east and west direction affording switch facilities for freight deliveries. The westerly front of the property is bounded by a party line. The easterly front is bounded by an important boulevard running north and south 100 feet in width, the southerly projection of which consists of a bridge 60 feet wide centering on the boulevard and crossing the estuary. The flow of the downstream current is towards the sea at the west.

The requirements as listed indicate as far as possible sequence of operation.

A. Administration—Offices for general superintendent and his staff, reception room and clerk, chief engineer, chief draftsman and drafting department, file room, totalling 8,000 sq. ft.; cafeteria and kitchen, 1,000 sq. ft.; toilets and rest rooms for men and women. (If found desirable, cafeteria and kitchen may be combined with other commissary arrangements hereafter required.)

B. Models and Mould Department—Experimental tank 20 x 500 feet with 5-foot passage along either side and ample platform space at either end. Other experimental rooms 2,000 sq. ft. This should be near the Engineering Department of the Administration Building which Department may be housed in a separate building if desired.

C. Conveniently located to the various manufacturing buildings of the yard and the Administration shall be the following units:—hospital, 2,500 sq. ft.; police department, 1,000 sq. ft.; cafeteria and rest rooms for the manufacturing employees, foremen and superintendents; auditorium and library for the instruction and recreation of the employees.

D. Freight and Classification Yard—with spur tracks leading north to south at suitable intervals into the assembly or platers shed, which should approximate 125,000 sq. ft. in area, its major axis being east and west; along the south side of this shed might be a distributing yard, where the worked material of plates, etc., would be hauled out on cars and picked up by overhead traveling cranes, and delivered by them, e.g. to railroad cars traversing east and west the land end of the shipways, with two spur tracks serving each space between the ways. These spaces should be amply wide and may be provided with overhead travelling cranes, running north and south alongside the entire length of the ships and equipped with underslung derricks if the spaces are to be roofed in glass, or if glass roofs are not provided, boom derricks to operate overhead. It is optional with the designer, however, to accept the suggested types of apparatus, or he may use any other system of material distribution he chooses, but the methods selected should be clearly indicated or noted.

Certain items are manufactured elsewhere, and are delivered at the yard for adjustment and installation, such as boilers, engines, turbines, propeller shafts, propellers, rudders, pumps, dynamos, motors, plumbing work, ventilating machinery, carpenter and joiner work, finished metal work, hardware, electric apparatus, fixtures, etc. Heavy timber and lumber are used in considerable quantity. These require ample storage sheds, convenient to the various types of shop in which they will be worked and/or assembled.

Other buildings required are:

Machine shop (heavy)	40,000 sq. ft.
Blacksmith shop	20,000 sq. ft.
*Pattern shop	2,500 sq. ft.
*Mold Loft	60,000 sq. ft.
Plumbing and Steam Fitting shop	10,000 sq. ft.
Heating and Ventilating shop	10,000 sq. ft.
Rough Carpenter shop	5,000 sq. ft.
Paint shop	1,500 sq. ft.
Machine shop (light)	20,000 sq. ft.
Electrical shop	3,000 sq. ft.
General Stores	15,000 sq. ft.
Warehouses	15,000 sq. ft.
Outfitting shop	4,000 sq. ft.
Riggers	4,000 sq. ft.
Tool rooms and Tool repair	2,000 sq. ft.
Welding shop	3,000 sq. ft.

Rivet storage may be provided for under the shipways.

**Near Experimental Department.*

WATERWAYS:

There shall be three berths or shipways for vessels approximating 80 feet in beam by 800 feet in length and one shipway for the larger type of vessel approximating 100 feet in beam by 1,000 feet in length.

Waterways or slips should be provided penetrating the yard in a northerly direction as may be required for the following purposes:

1. Reception of water-borne freight for convenient mechanical delivery to classification yard or to the various storage yards and/or sheds.

2. Berthing of vessels alongside piers or docks, for repair work.

3. Fitting out basin for completion of not less than two vessels after launching.

4. A drydock capable of handling the largest vessel which the yard can build.

Garage for 25 motor trucks with repair shop. Parking for 250 cars.

Power will be taken from Utility Company but heating plant using oil fuel will be required.

It may be assumed that in the Administration and Engineering Design Departments the number of employees will be 150 and that all other employees, foremen, and officials will number 2,500.

JURY OF AWARD

Archibald M. Brown
Frederick G. Frost
William Gehron
George W. Jacoby
Ely Jacques Kahn
Julian Clarence Levi
John C. B. Moore
B. A. Russell
William E. Shepherd

CRITIQUE

BY B. A. RUSSELL

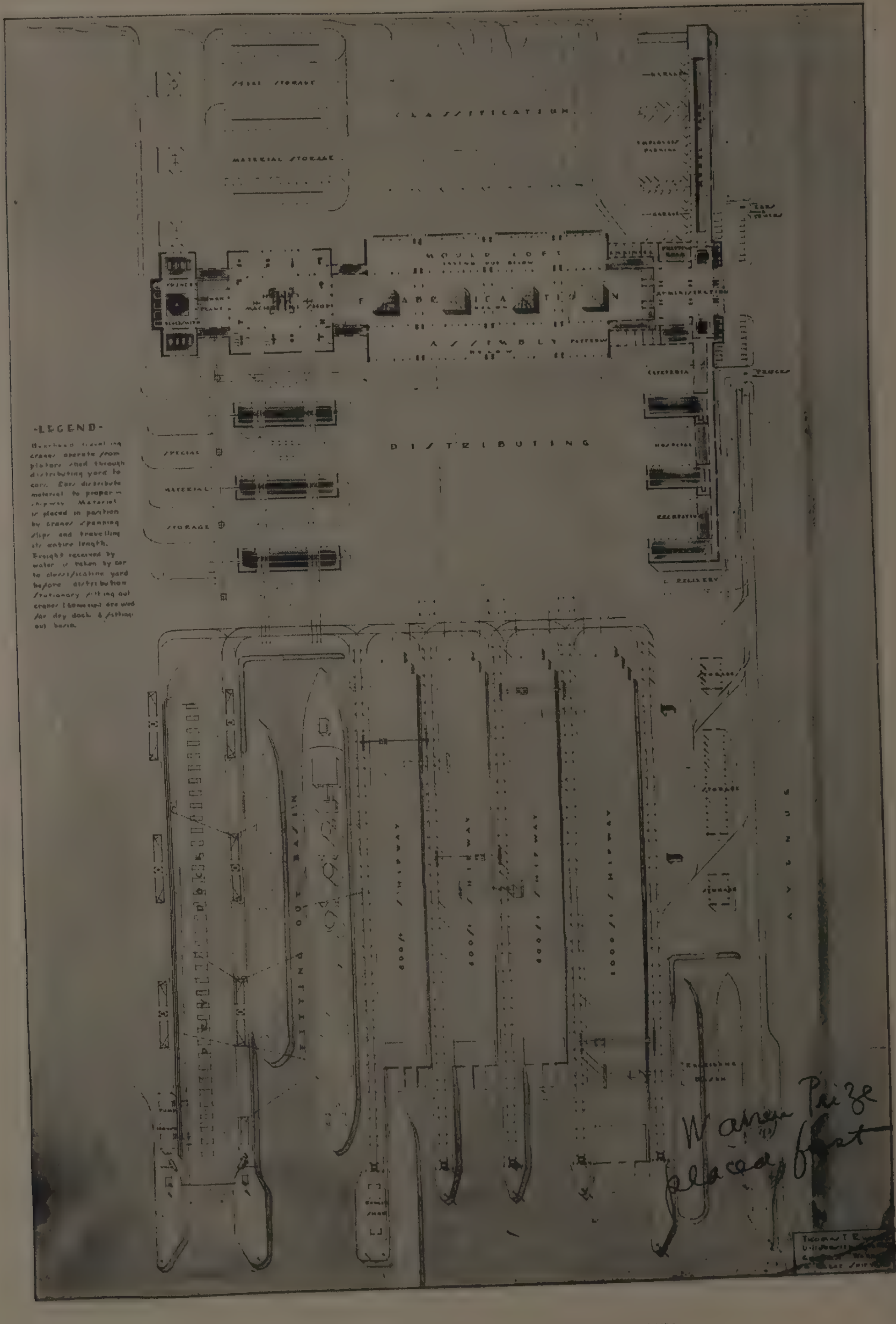
This problem was essentially one on planning the material flow through a large shipyard giving proper thought to the economical location of the various shops used in the completion of a ship. The principal material to be considered in this so-called flow through the shipyard is the steel forming the hull structure.

The ordinary shipbuilding procedure is to build the structural steel hull, including necessary underwater connections and some of the deck fitting work on the shipways, and after the ship is launched it is put into the fitting out basin for the installation of the machinery and for finishing the fitting work, consisting of rigging, heating, ventilating, plumbing, joiner work, etc.

The awards were made to the students who had worked out the problem primarily from an engineering and practical viewpoint. Many of the students lost sight of the purpose of this problem and their drawings appeared to be mainly a rendering in water colors and showed a lack of understanding of the working of a shipyard and consequently they received relatively little consideration from the jury.

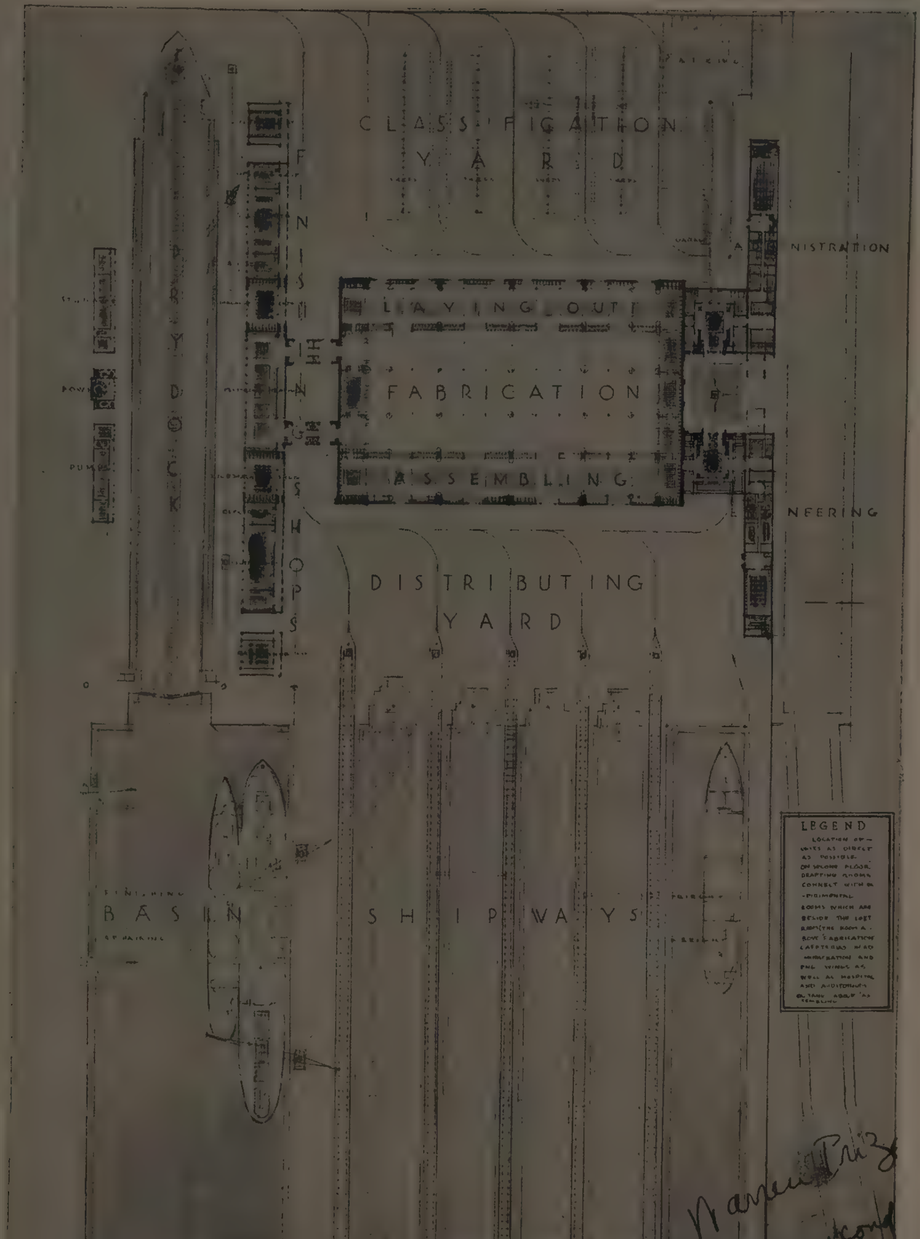
First prize was awarded to T. T. Russell of the University of Pennsylvania, whose design showed thorough understanding of the problem. The steel fabrication shop, with laying out, fabrication and assembly on the first floor and the mold loft on the second floor was arranged as is customary in most shipyards. The light machine shop, plumbing, heating and outfitting shops were located close to the fitting-out basin and to the drydock, which is quite an essential item. The model tank being purely for experimental work, was ideally located as it does not function in the fabrication or handling of materials directly for the ships. The shop arrangement would have been improved slightly if the riggers had also been located nearer the fitting-out basin. Taken as a whole, this design was considered an excellent and practical solution of the problem.

(*Concluded on page* 12)


STEEL STORAGE
MATERIAL STORAGE
CLASSIFICATION
GARAGE
EMPLOYEES PARKING
MOULD LOFT
FABRICATION
ASSEMBLY
ADMINISTRATION
CAFETERIA
-LEGEND-
Overhead travelling cranes operate from platers shed through distributing yard to cars. Cars distribute material to proper shipway. Material is placed in position by cranes spanning slips and travelling its entire length. Freight received by water is taken by car to classification yard before distribution. Stationary fitting out cranes (hammerhead) are used for dry dock & fitting out basin.
SPECIAL
MATERIAL
STORAGE
DISTRIBUTING
HOSPITAL
RECREATION
DELIVERY
FITTING OUT BASIN
SHIPWAY
STORAGE
AVENUE

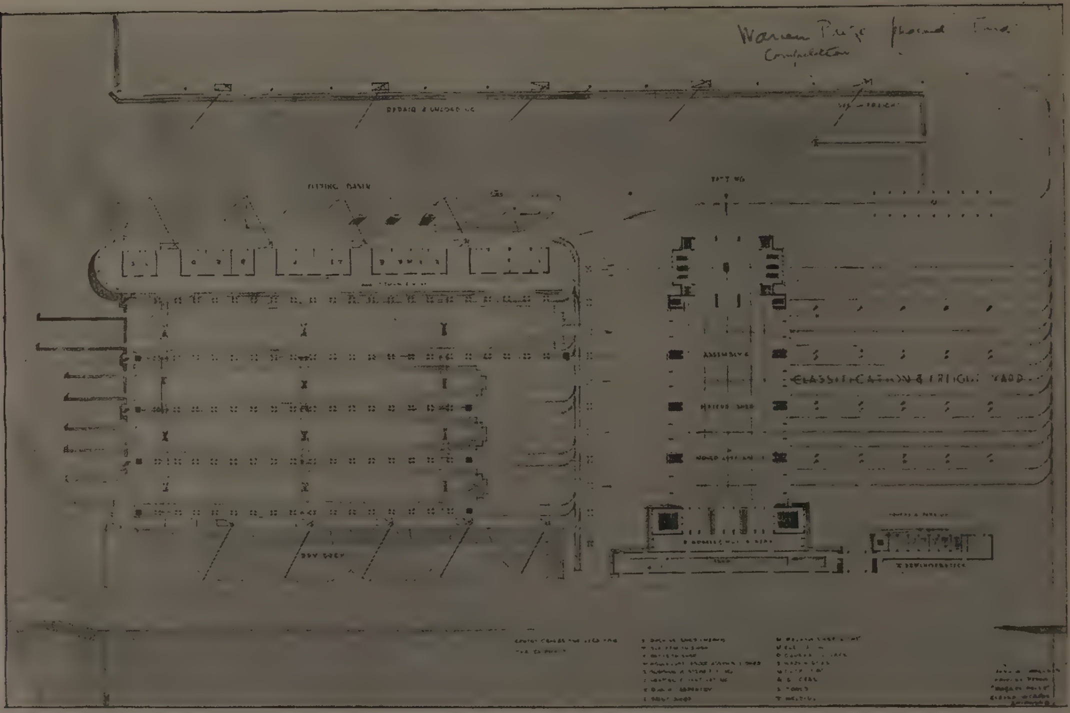
Warren Prize placed first

PLACED FIRST—T. T. RUSSELL, UNIVERSITY OF PENNSYLVANIA
THE WARREN PRIZE—A GREAT SHIPYARD



Warren Prize
placed second

PLACED SECOND—H. SPIGEL, UNIVERSITY OF PENNSYLVANIA
THE WARREN PRIZE—A GREAT SHIPYARD



PLACED THIRD—J. H. LANGLOIS, UNIVERSITY OF PENNSYLVANIA
THE WARREN PRIZE—A GREAT SHIPYARD

(*Continued from page* 9)

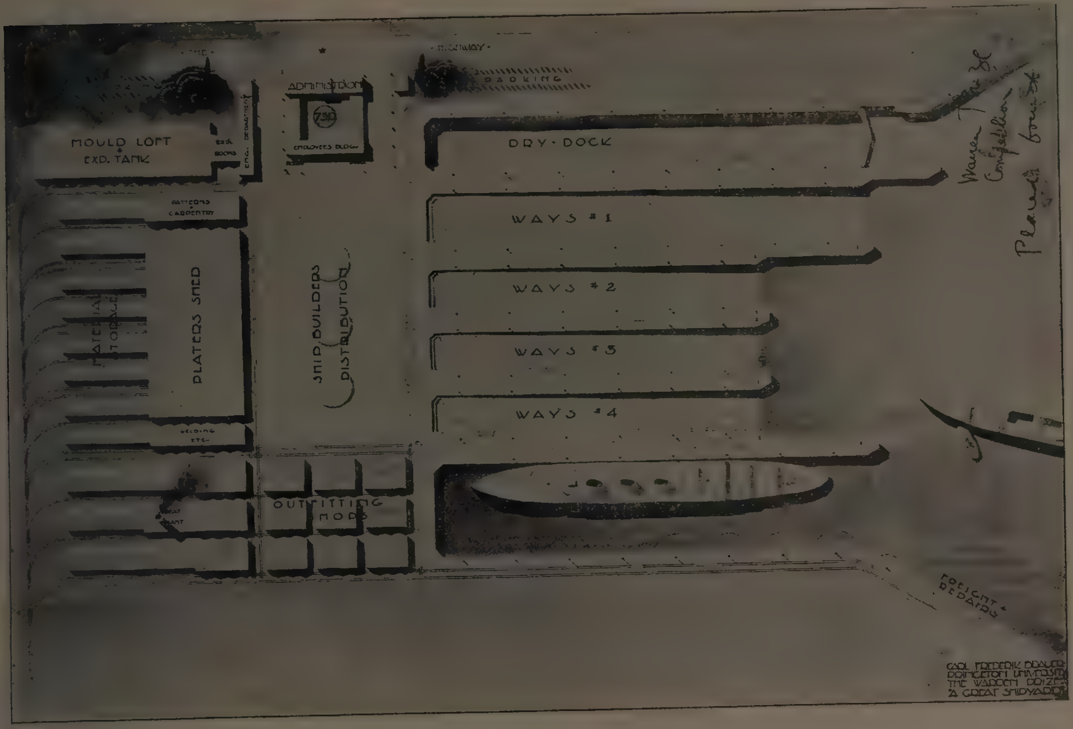
Second prize was awarded to H. Spigel of the University of Pennsylvania. This design had the proper arrangement of shops, but the experimental tank was misplaced. It is not practical or economical to locate such a large and heavy tank on the second floor. The drydock is not ideally located as ships entering it pass through the fitting-out basin, necessitating the clearing out of ships in front of the entrance to the drydock. The heavy machine shop is too small and it should have been served with railroad tracks directly into the shop for the handling of heavy castings. Trackage should have been indicated into the fabricating shop from the classification yard and to the distributing yard.

Third place was given to J. H. Langlois of the University of Pennsylvania, whose design was considered to have merit especially on the handling of materials. The small fitting-out shops were properly located alongside the fitting-out basin. This design would have been improved if the large shipway and the drydock had been interchanged so as to have the small shops near the drydock for repair work.

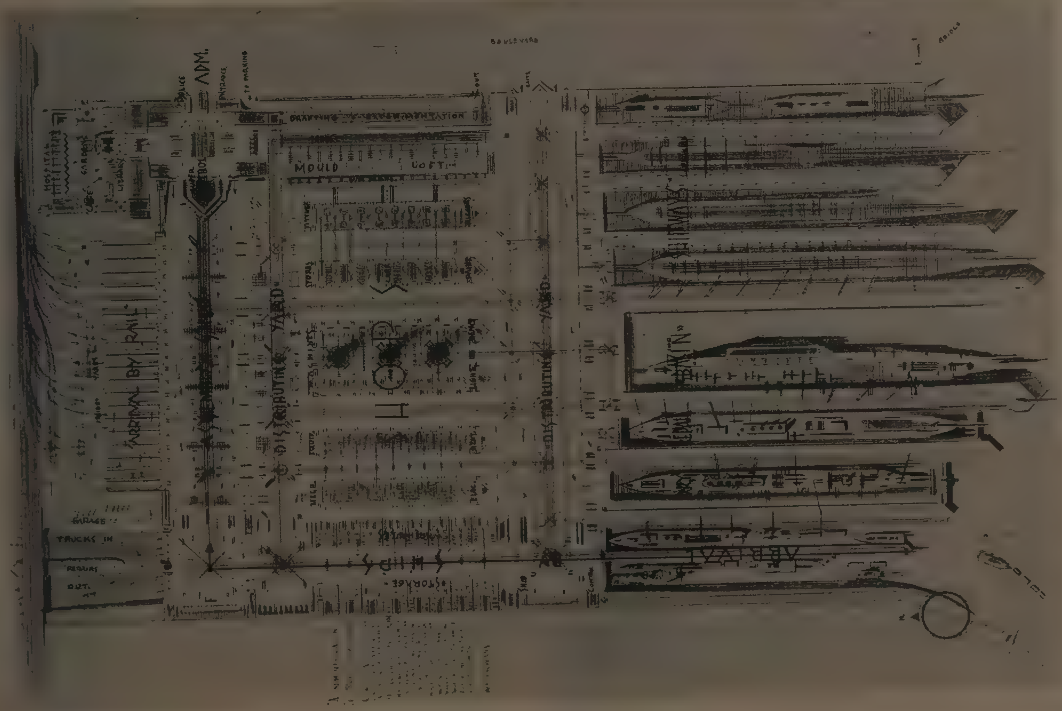
The design of C. F. Breur of Princeton University was placed fourth. The outfitting shops were located properly near the fitting-out basin but the drydock was too far from these buildings. As the mold loft is a shop where there is no handling of heavy material (the molds being made of wood and paper), it is not necessary to have it on the ground floor. It would be more economical from a building standpoint to place it over the plater's shed. The welding shop was properly located near the fabricating shed, an item overlooked by most of the competitors.

The design of S. Katz of New York University was placed fifth. This design would have been improved if the mold loft had been over the fabricating shed. The hospital was too far from the shops. This is not practical in an industrial plant as it is essentially for first aid treatment. The arrangement of shops would cause too much traffic across the distributing yard between the outfitting shops and the fitting-out basin. There was too little space allowed for storage of unfabricated steel.

THE WARREN PRIZE—A GREAT SHIPYARD



PLACED FOURTH—C. F. BRAUER, PRINCETON UNIVERSITY



PLACED FIFTH—S. KATZ, NEW YORK UNIVERSITY

AN AIRPORT TERMINAL

CLASS A ESQUISSE-ESQUISSE II

JUDGMENT JANUARY 8, 1935

The City of New York proposes to build an airport island in the lower New York Bay, south of Governor's Island, with under water vehicular tunnel connection in Manhattan. The north end of the island contains a circular rolling field 3,200 feet in diameter, on the northwest perimeter of which is located the Terminal Building. Passengers, mail and express will arrive at the Terminal by motor under ground. The basement is therefore the principal floor of the building.

1. The Terminal Building will cover a ground area of approximately 13,000 square feet. It will contain:—

   Basement:

   a. Concourse extending open from the basement floor to the roof (2 storeys and basement).
   b. A small post office.
   c. An express office.
   d. Passenger entrance.
   e. Men's and women's retiring rooms and toilets.
   f. Ticket offices, parcel check room, information, news stands, concessions, etc.
   g. Boiler room.
   h. Tunnel connection to Embarkation Kiosk.

   Ground Floor:

   a. Mezzanine balcony around Concourse.
   b. Dining-room lunch-room, kitchen, etc.
   c. Observation lounge overlooking rolling field.
   d. Offices for Field Manager.

   Second Floor (Wings):

   a. Administration offices, dormitories, staff bedrooms, locker rooms, weather bureau and communication offices, control tower above, etc. (Plan not required.)

Connected with the Terminal Building by an underground passage is an Embarkation Kiosk located on the rolling field approximately 250 feet from the Terminal Building. The Kiosk contains broad staircases and an elevator. Approach to airplanes is through six mechanically operated telescopic enclosures at grade, extending radially from the Embarkation Kiosk. Ample circulation should be provided within the Kiosk.

JURY OF AWARD

Ethan Allen Dennison
Kenneth Franzheim
Joseph H. Freedlander
Gerald Holmes
A. Musgrave Hyde
Carl L. Otto
R. K. Posey
Otto Teegen
Leonard B. Wamnes

CRITIQUE

BY KENNETH FRANZHEIM

In a general review of the drawings submitted the jury felt that the quality of work was considerably below the average for Class "A" students. Allowances were made, however, for the fact that the program covered a highly technical subject and required a solution that had never heretofore been attempted.

Apparently too much time was expended on petty details of plan, leaving little to permit proper presentation. There were no solutions that indicated real skill in draftsmanship and rendering. No full mentions could be placed.

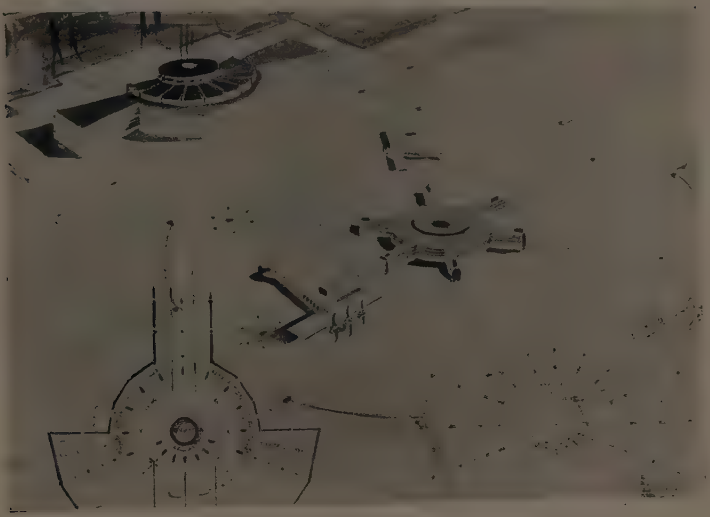
The program was clear in that it was essentially a plan problem, the solution of which should have been indicated simply and directly. Too much effort was expended generally with impractical, detailed arrangements; and too little thought given to broad interpretation and presentation. The best solution would obviously have been a simple commercial building, without monumental character.

Few grasped the opportunity to express in elevation the direct use of modern improvements, and almost none carried the spirit of the facade of the Terminal Building into the exterior of the Embarkation Kiosk. The jury agreed that there was generally too much fussy ostentation, particularly in reference to the Kiosk.

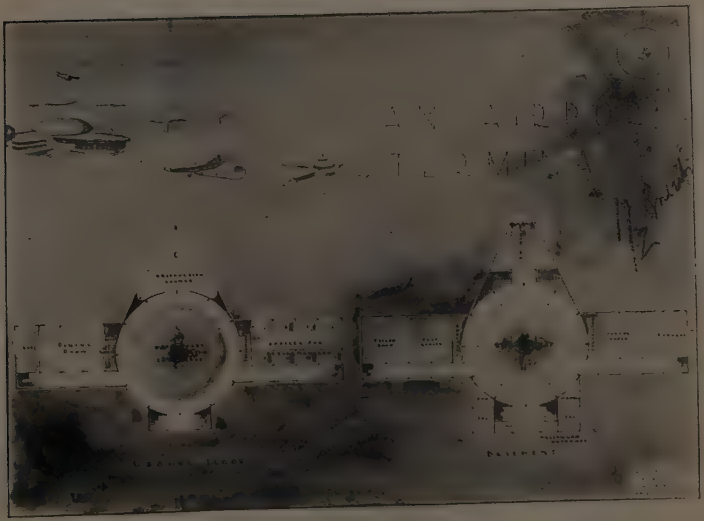
I. E. Sandmeier, University of Notre Dame, received most consideration because of the simple directness of his plan, the spirit and modern character of his elevations, and the generally satisfactory esquisse presentation. He presented a sensible parti that would readily lend itself to development.

L. Johnson, Armour Institute of Technology, was commended on plan arrangement in spite of excessive corridors in the building wings. The elevations were adequate to indicate a grasp of the problem.

The seven other designs placed were of wide variety and technique. Of these the presentation of C. A. Schofield, Yale University, deserves the most consideration and would have fared better if the fantastic mooring mast had been omitted.



HALF MENTION—I. E. SANDMEIER, UNIVERSITY OF NOTRE DAME



HALF MENTION—L. JOHNSON, ARMOUR INSTITUTE OF TECHNOLOGY
CLASS A ESQUISSE-ESQUISSE II—AN AIRPORT TERMINAL

A CHURCH FOR A SUMMER COLONY

CLASS B PROJET II

JUDGMENT JANUARY 15, 1935

A community in a small seaside summer resort desires to erect a Community Church which may be used without embarrassment by any of the religious denominations. It is desired that the design shall be such that no minister will feel awkward in officiating therein.

The congregation will vary materially. In the summer the church will be required to accommodate a seating capacity of 350; in winter the congregation will probably not exceed 150. The trustees desire that the church shall not appear vacant during the winter months. To accomplish this, the church may be designed to seat approximately 250 in fixed pews, making the aisles of sufficient width to permit the introduction of 100 chairs, without reducing the aisles below the practical minimum width. When chairs are introduced, the side or secondary aisles may be not less than 2′ 9″ wide, and the center or main aisles not less than 4′ 6″ wide.

The organ shall be placed at the rear of the building with the console in the gallery. There shall be provision made for a choir consisting of a double quartette.

At the chancel or pulpit end of the building shall be arranged a room with toilet and basin adjoining for the use of the minister with a door opening directly onto the chancel or pulpit platform and a door leading into the nave. Provision also shall be made for a door into this room from the exterior.

The property upon which the church is to be located has 100 feet frontage and is 250 feet deep, the street is substantially level across the front of the lot, but the lot rises in uniform grade 20 feet in the depth of the lot. Immediately opposite the center of the church there is a 60-foot street leading directly to the seashore, which is two blocks distant.

JURY OF AWARD

Max Abramovitz
W. Pope Barney
Rolf W. Bauhan
Dwight James Baum
C. W. Beeston
Theodore E. Blake
C. Pierce Brookfield
Donald A. Fletcher
William H. Gompert
Talbot F. Hamlin
John Theodore Haneman
Charles H. Higgins
A. Musgrave Hyde
Louis E. Jallade
Frederick R. King
Alexander Knox
Otto Langmann
John C. B. Moore
Oscar H. Murray
Alfred E. Poor
R. K. Posey
Peter Schladermundt
Paul Simpson
Harry Sternfeld
A. T. Sutcliffe
Harold Tatton
Hobart B. Upjohn
Leonard B. Wamnes
H. S. Waterbury
Edgar I. Williams
Henry Wright

CRITIQUE

BY HOBART B. UPJOHN

The purpose of this problem was to bring before the student actual conditions which are liable to occur in practice. Designating the problem as a Community Church at a Seaside Resort would indicate a more or less modest, low-cost building. As a rule, people on vacation prefer the simple life.

The fact that 250 permanent seats was given as the normal seating would indicate that the number of people attending would not exceed 200, except on special occasions. The extra seats called for would not be used often, or, in other words, the church would not be filled to capacity except on a few Sundays.

Probably not more than 100 would come in cars, which might indicate that space should be allowed for perhaps 25 to 50 cars.

The fact that ministers of all denominations might be invited to officiate would suggest a shallow chancel or pulpit platform about 16′ deep. I mention this depth because there is no space needed for a choir, and also because this depth has been used at one time or another by almost all of the denominations, including the Episcopal Church. Almost all denominations have a communion table. In some churches it has been called an altar. The tendency today is to place the communion table in the chancel, and there is little opposition to placing it against the rear wall.

The slope of the ground offered a space that could be used as a basement for storage, or a carriage entrance. It was a hard problem but the students did very well. Considering the many conditions, the solutions submitted were good. Perhaps there were too many conditions. Perhaps more thought could have been given to materials appropriate to the locality. One solution used logs in a mountainous seashore, an excellent thought. Several others used rough and irregular stonework, again a good choice. Stucco treated in a simple fashion constituted a third material, a good idea under certain conditions. In a small seaside resort the attempt to use a grandiose scale and the extravagant detail of the strongly developed Gothic seems to be rather out of the spirit of the location. There were few designs which employed the use of the very newest materials—the most modern designs followed the commercial rather than the religious inspiration.

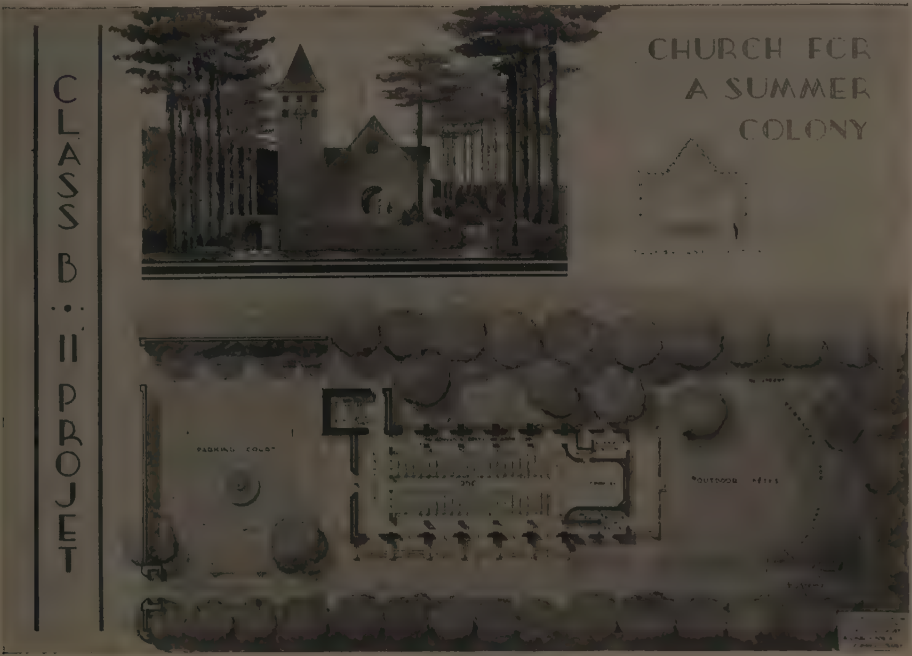
If we look into the past we will find that the small and modest church developed in all Christian countries during the best eras, as a rule, were eminently successful. One finds them in England, France, Spain; in Porto Rico, where wealth was limited, they produced a simple but withal an expressive church building. The good parish churches with which we are most familiar are, I suppose, those in Brandon's Parish Churches, as well as those to be found in the Brochure Series.

It is unfortunate that most of our architectural books feature the larger and more important masterpieces, so that the student neglects the more modest works, which in his later life may after all constitute the larger part of his practice.

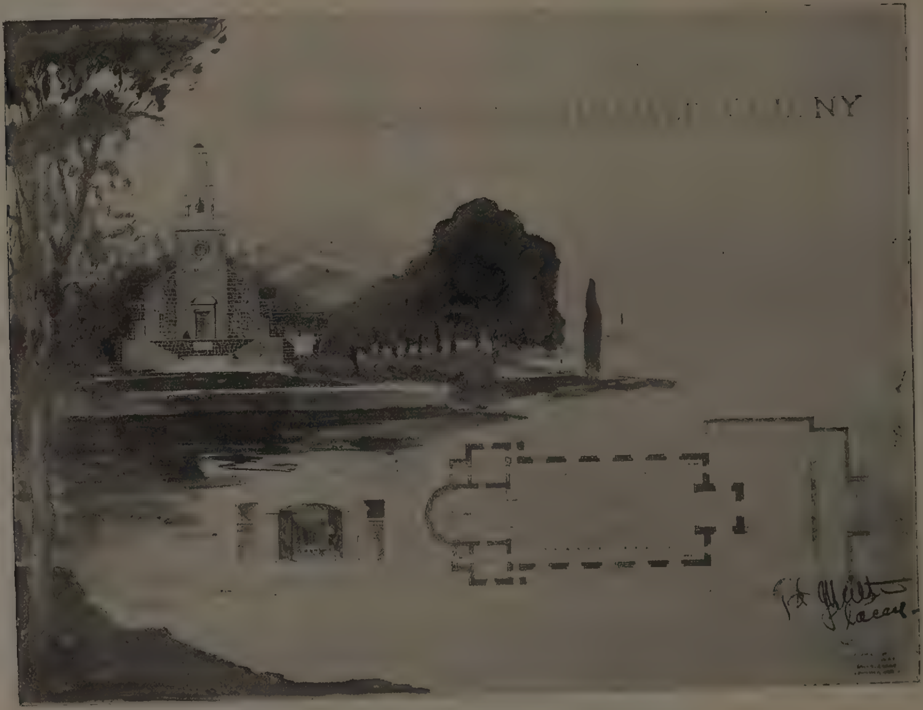
The design submitted by R. H. Licht, Yale University, shows a splendid grasp of the problem. The proportions of length to width and height are good. As a composition it hangs together, the elevation is well proportioned. In its material it is simple and direct. The chancel arrangement with curtains to cut off the sanctuary if it is not required is good. For the span of the church roof, the wall thickness seems to be ample, a point overlooked in some of the sketches. The handling of the difference in levels is also excellent. From the stairs going down, from the vestibule, it is evident that use is to be made of the basement. A toilet and basin is all that is required in the lavatory off the vestry.

W. S. Kinne, Jr., of the University of Illinois, is to be commended for his interpretation of a church in a rugged, hilly country. Church and landscape agree perfectly. The design is stern and dignified. No archaic style has been followed, yet it leaves no doubt in the mind of the observer that it is a church. The chancel is workable and the fact that the basement may be put to some use is gratifying. The plan for parking cars is a good idea, although the same scheme with a design in a different style would probably be objectionable.

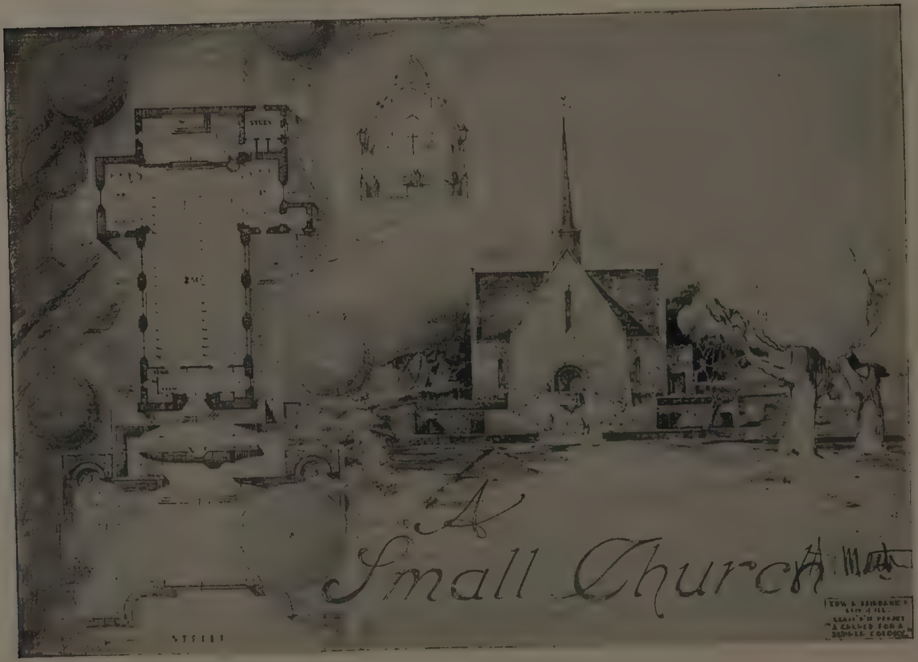
The excellence of the design of E. B. Willauer of Princeton University goes to prove that the mandate of separating the plans, elevations, and sections, on the rendered sheet, rather than merging or overlapping them, does in no wise make impossible a well-composed and beautiful composition.



FIRST MENTION PLACED—W. S. KINNE, JR., UNIVERSITY OF ILLINOIS
CLASS B PROJET II—A CHURCH FOR A SUMMER COLONY



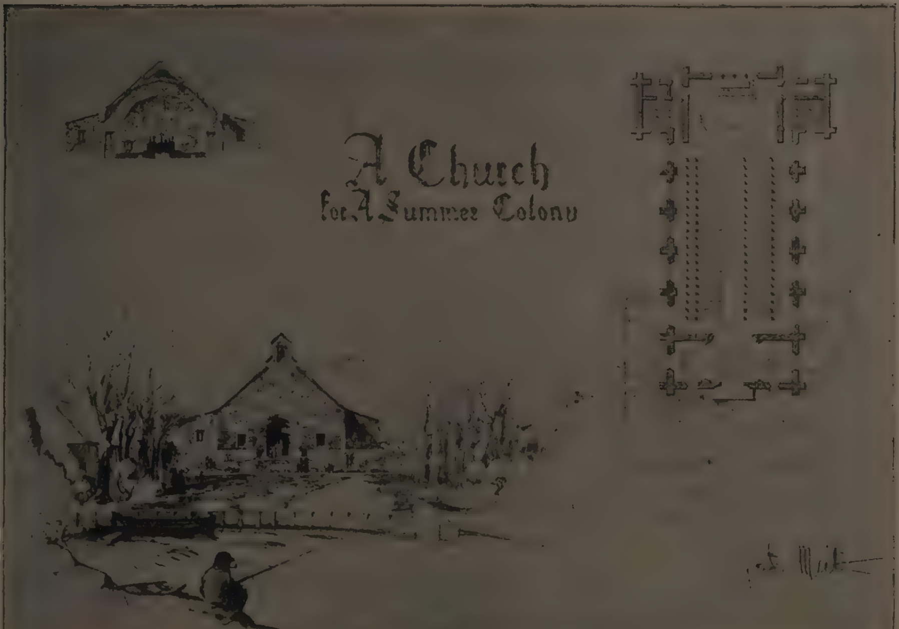
FIRST MENTION PLACED—R. H. LICHT, YALE UNIVERSITY



FIRST MENTION -E. H. FAIRBANK, UNIVERSITY OF ILLINOIS

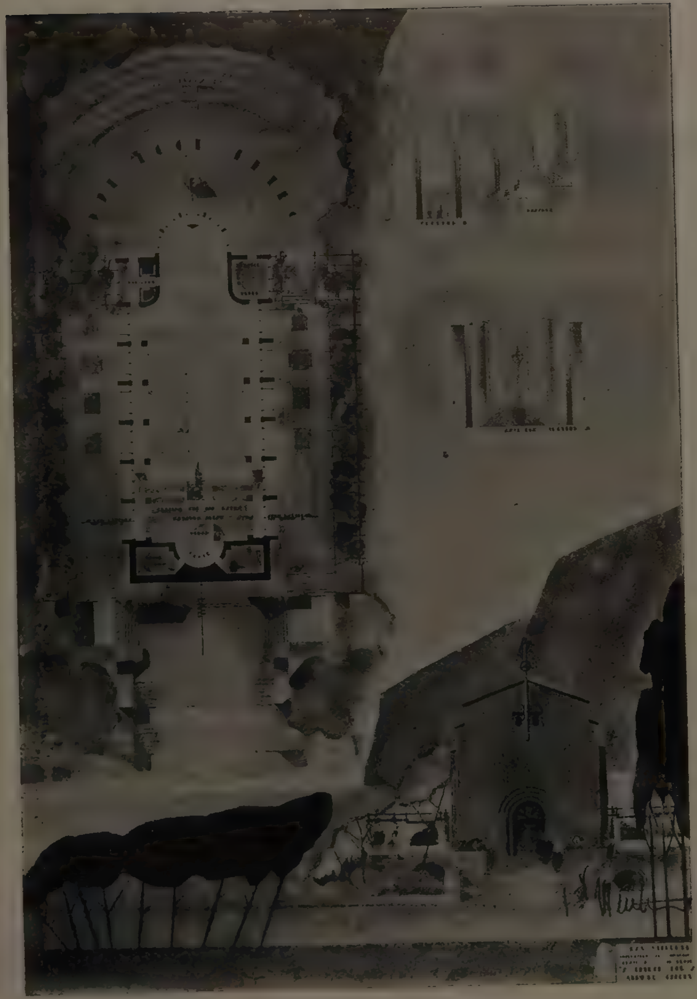
CLASS B PROJET II—A CHURCH FOR A SUMMER COLONY

FIRST MENTION—I. B. TABACHNICK, NEW YORK UNIVERSITY

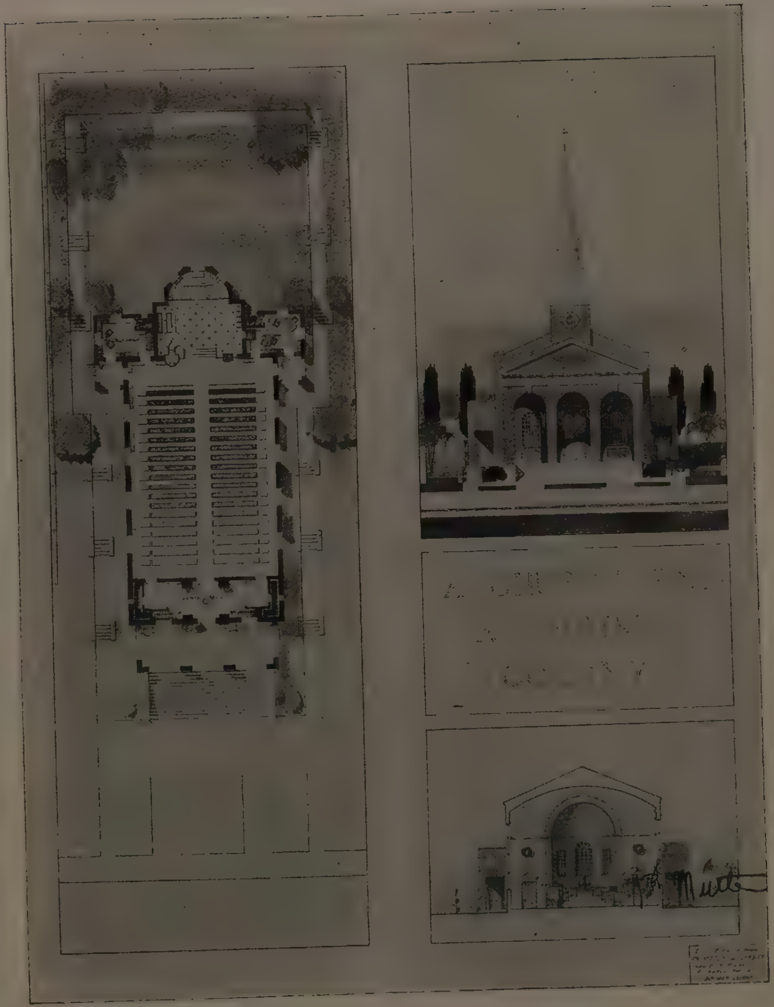


FIRST MENTION—J. JEROME, YALE UNIVERSITY

CLASS B PROJET II—A CHURCH FOR A SUMMER COLONY



FIRST MENTION—R. STUERMER, UNIVERSITY OF ILLINOIS



FIRST MENTION—E. B. WILLAUER, PRINCETON UNIVERSITY

CLASS B PROJET II—A CHURCH FOR A SUMMER COLONY

A PLANETARIUM

28TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE

JUDGMENT JANUARY 17, 1935

In a conspicuous location within the grounds of a great Institute of Science and Technology it is proposed to erect a planetarium in memory of a distinguished scholar. In this edifice will be installed mechanical and electrical apparatus to project, on an artificial sky, moving images of the sun, moon, planets and stars. The projecting mechanism, which is mounted near the center of a rotunda having a hemispherical dome representing the sky, is subject to control in such a manner that it can be operated at varying speeds. For instance, the movements of an entire day may be compressed into an interval of one minute, and the spectator may observe in an hour or so motions which can only be seen in the heavens by years of observation.

Demonstrations in the planetarium shall be of two kinds, those conducted mainly for students, and popular demonstrations to which the public will be admitted on payment of a small fee. Experience has shown that demonstrations of this kind attract large and enthusiastic audiences.

The building itself shall consist of the following elements:

1. A public entrance which is to be viewed from a monumental avenue of approach. In conjunction with this entrance, there shall be a vestibule with ticket booth, coatroom, lavatories, etc.
2. Entrance for students, which shall be connected with other buildings of the group by means of arcaded galleries or cloisters.
3. A large waiting room, which may be treated as a museum for astronomical instruments and historical data.
4. A rotunda, the horizontal diameter of which shall be 75 feet in the clear. The height of this room shall be not less than 45 feet measured from the floor on which the projector rests to the apex of the interior shell of the dome. The outer shell of the dome which supports the roofing material need not be concentric with the inner shell, as the space between the inner and outer shells may be profitably used for air conditioning and sound deadening. Besides the projector, the room shall be provided with approximately 650 seats and a small lecture platform.
5. Two conference rooms, not to exceed 500 square feet each, and a small office for the director. These may be placed either on the main floor or in a basement.
6. Heating and ventilating plant and electrical control room in the basement.

The ground available is flat, and 200 feet square.

JURY OF AWARD

Joseph H. Freedlander, Chairman
Chester H. Aldrich
Archibald W. Brown
John W. Cross
Otto Eggers
Frederick G. Frost
A. Loomis Harmon
A. Musgrave Hyde
James C. MacKenzie
Egarton Swartout
William Van Alen
John V. Van Pelt
Ralph Walker

CRITIQUE

BY A. MUSGRAVE HYDE

In formulating a basis for judgment it was apparent that a great many students failed to appreciate the importance of the location of the planetarium and that its situation imposed very definite restrictions on the plan. The successful drawings were those in which the plan assumed a definite form, in general either actually circular, or round, with relatively small symmetrically balanced units on the axes of the circle.

It was primarily evident that, since the planetarium was to be located at the end of "a monumental avenue of approach," an unsymmetrical scheme was inadmissible. It is inconceivable that as definite a form as a domed structure should be off the axis of the avenue, or that the public entrance to such a building should be located at the side.

A second fault, which occurred in a greater number of drawings, was the exaggerated extension of the public entrance unit with the attendant ticket booths, coat rooms, lavatories, etc., so far in front of the dome that, if actually constructed, the dome would disappear except when viewed from a very great distance. The jury felt strongly the unsoundness of such a plan and it was evident that in almost all cases the students who submitted this solution also felt its fundamental unsoundness, since in rendering the elevation they gave the mass of the dome as much prominence as if it were on the same plane as the entrance motive, instead of a considerable distance behind it. A few solved the problem by keeping the entrance motive relatively reduced in size and overcame the objection by stilting the dome to such an extent that its mass would actually count. Such a solution is very well exemplified by that submitted by E. K. Schade of Washington University.

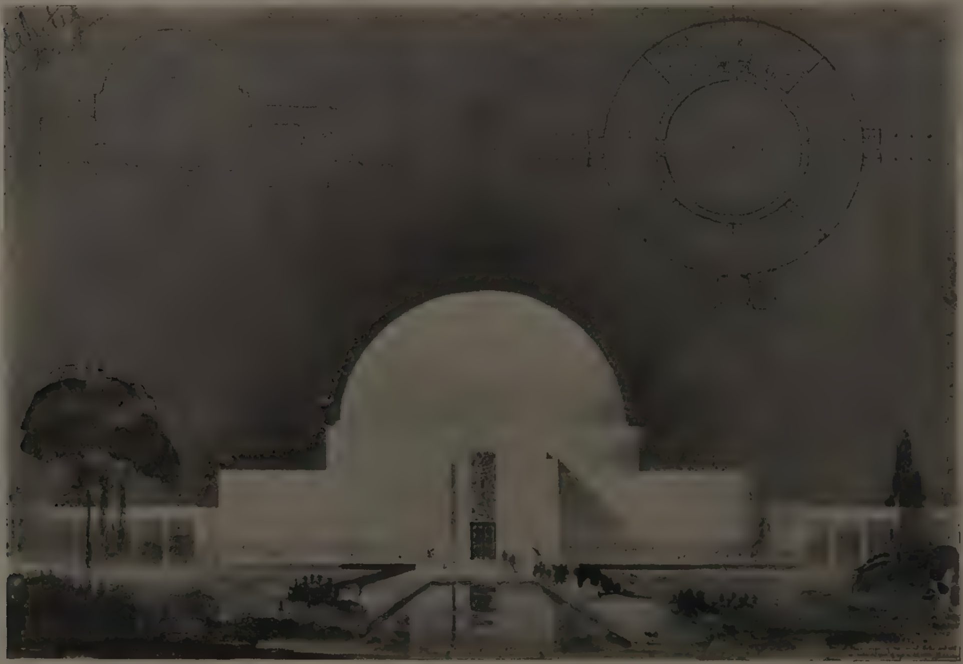
A number of drawings which were correct in plan and well developed in elevation were rejected, due to the fact that the spring line of the interior dome was so low as to make the building actually impossible as a planetarium. It is obvious that the center of the mechanism for producing the images on the interior dome must be elevated sufficiently above the heads of the spectators so that it can project the images in a complete hemisphere. The flattened dome made this, of course, impossible.

The flattened exterior dome is therefore only possible when it is set on a raised base, as is the case in the drawing submitted by J. Caponnetto of New York University Atelier, or when the seats in the auditorium are sunk below the level of the ground. A number of very excellent drawings had to be rejected on account of the lack of appreciation of this important factor.

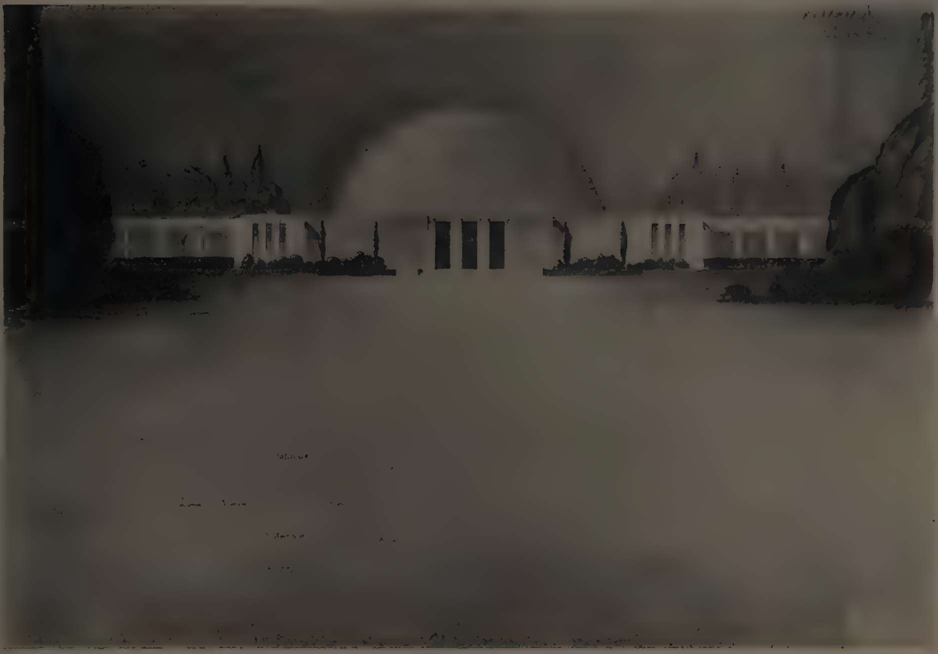
It was the general consensus of opinion that the opportunity presented by the compulsory interior dome should find expression in the mass of the building, but since it was not obligatory, the general excellence of the drawing submitted by H. Spigel of the University of Pennsylvania caused its selection.

It was the jury's opinion that in plan the circular waiting room and museum around the auditorium was an excellent solution, such as was exemplified by the drawing submitted by J. H. Fisher of Rensselaer Polytechnic Institute. Another example of this solution was that submitted by P. M. Heffernen of Harvard, although in this case a number of the jury felt that the exterior dome was small in relation to the general mass of the building. A very good example of a plan in which the units were composed separately from the auditorium is the drawing submitted by R. Dryden of Oklahoma Agricultural and Mechanical College.

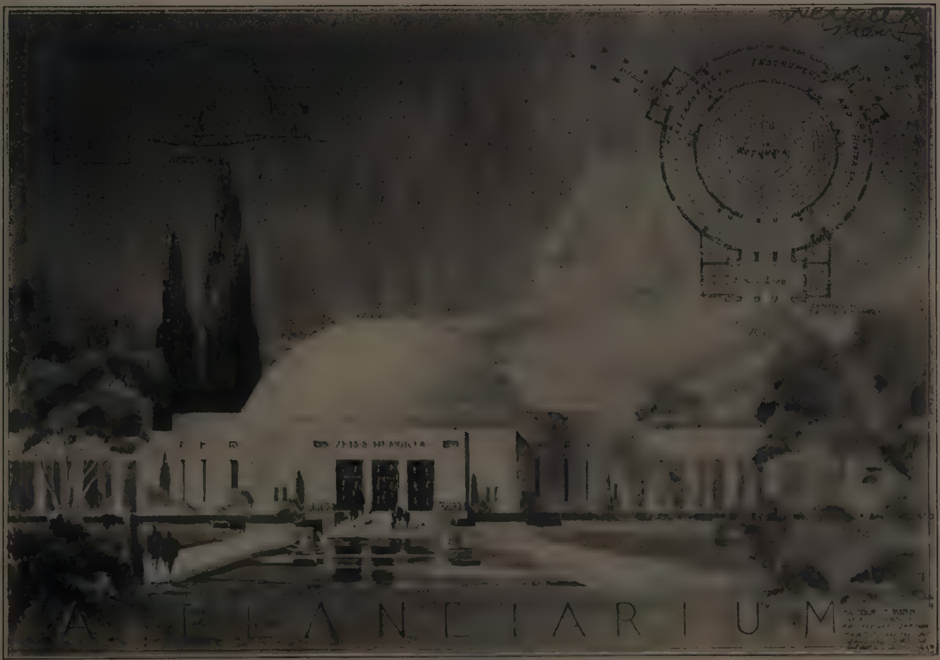
In general, the drawings selected represented a definite advance over last year's preliminary exercise.



MENTION SELECTED—J. H. FISHER, RENSSELAER POLYTECHNIC INSTITUTE
28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM

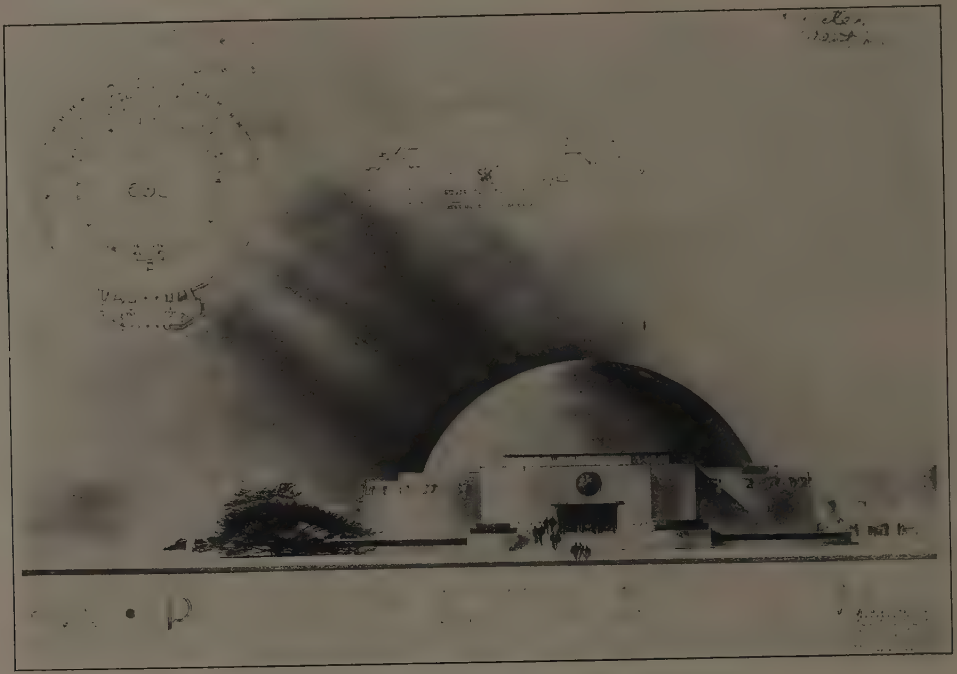


MENTION, SELECTED—R. DRYDEN, OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE

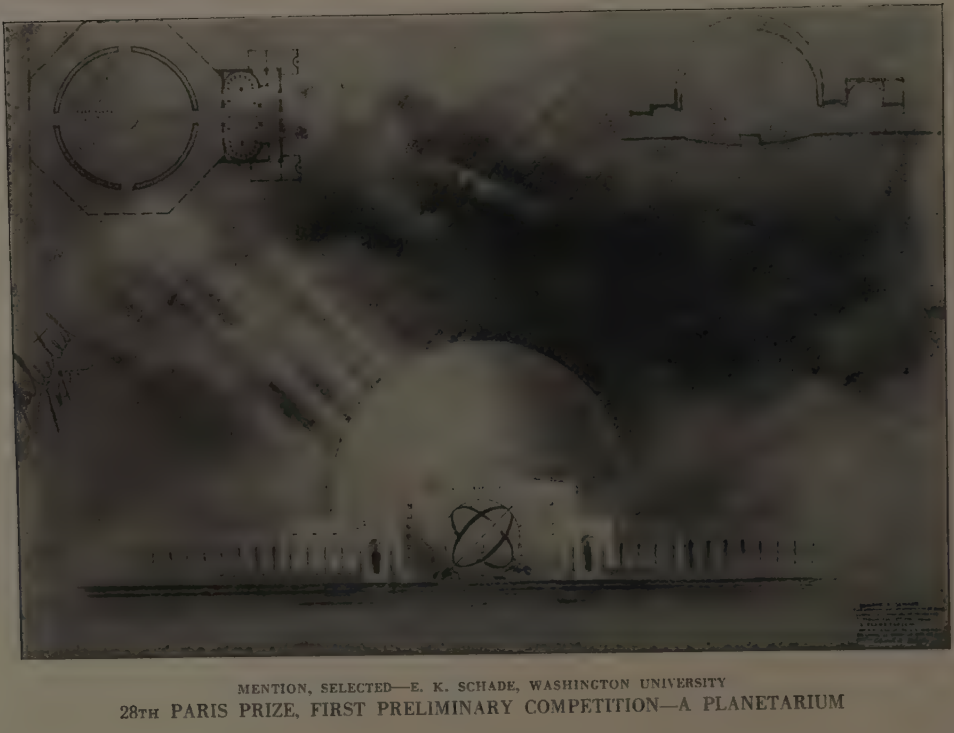


MENTION, SELECTED—M. C. ROBB, YALE UNIVERSITY

28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM

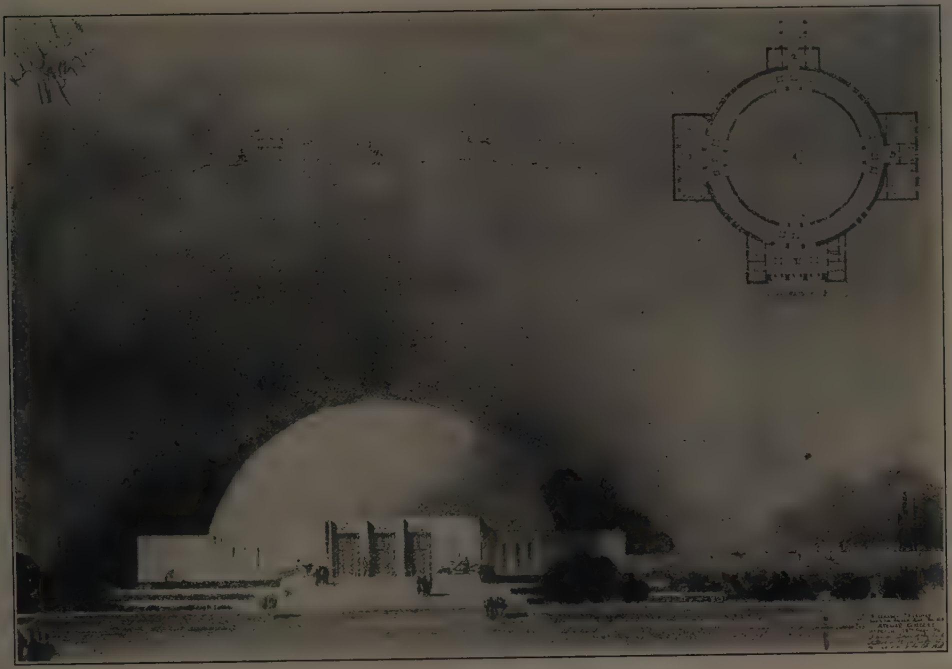


MENTION, SELECTED—H. A. STUBBINS, JR., HARVARD UNIVERSITY

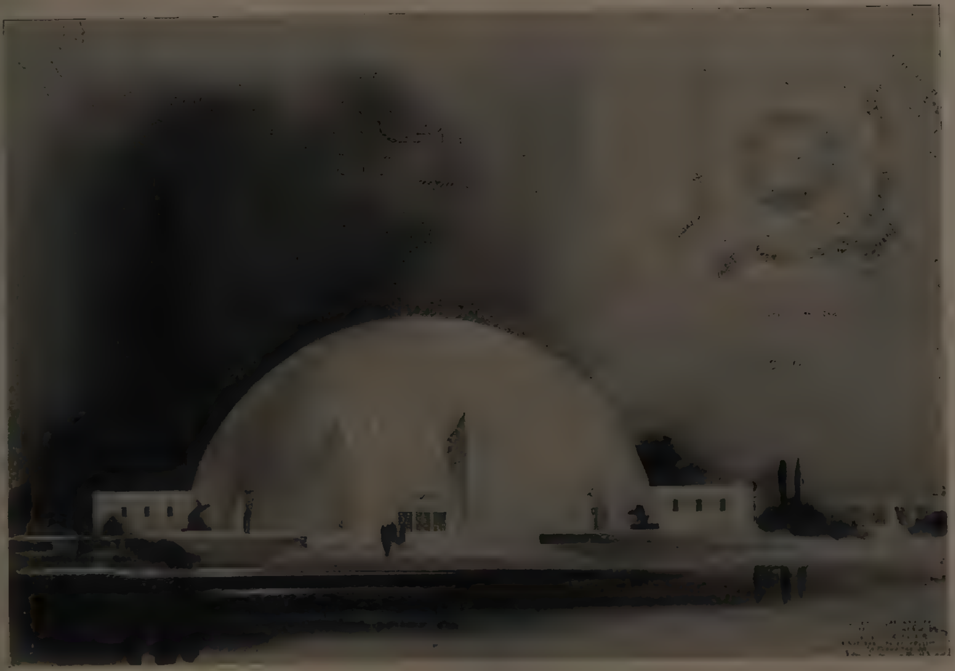


MENTION, SELECTED—E. K. SCHADE, WASHINGTON UNIVERSITY

28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM



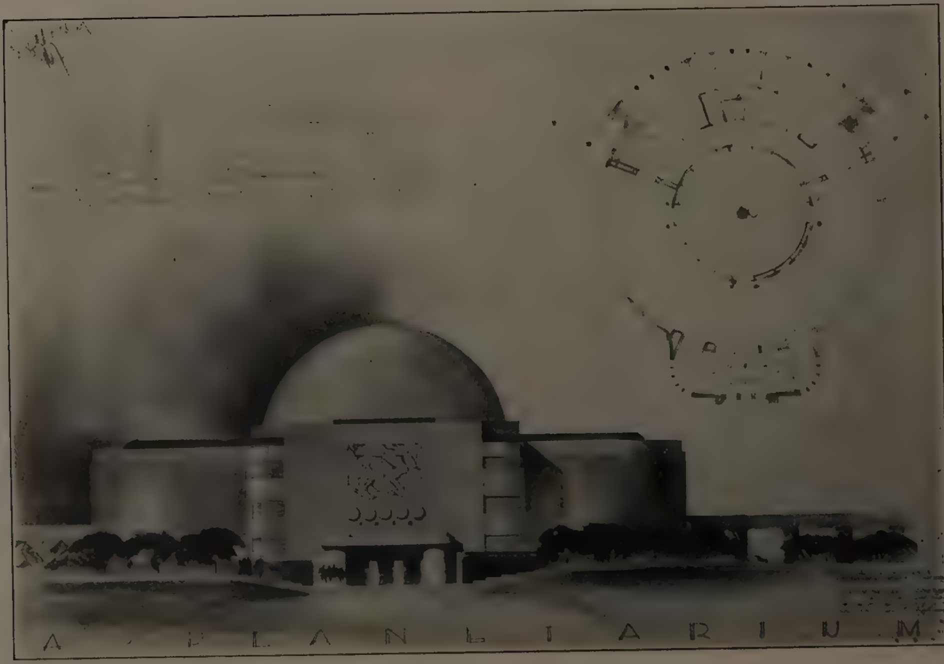
MENTION, SELECTED—A. F. KLEINER, ATELIER GNERRE



MENTION, SELECTED—J. CAPONNETTO, NEW YORK UNIVERSITY

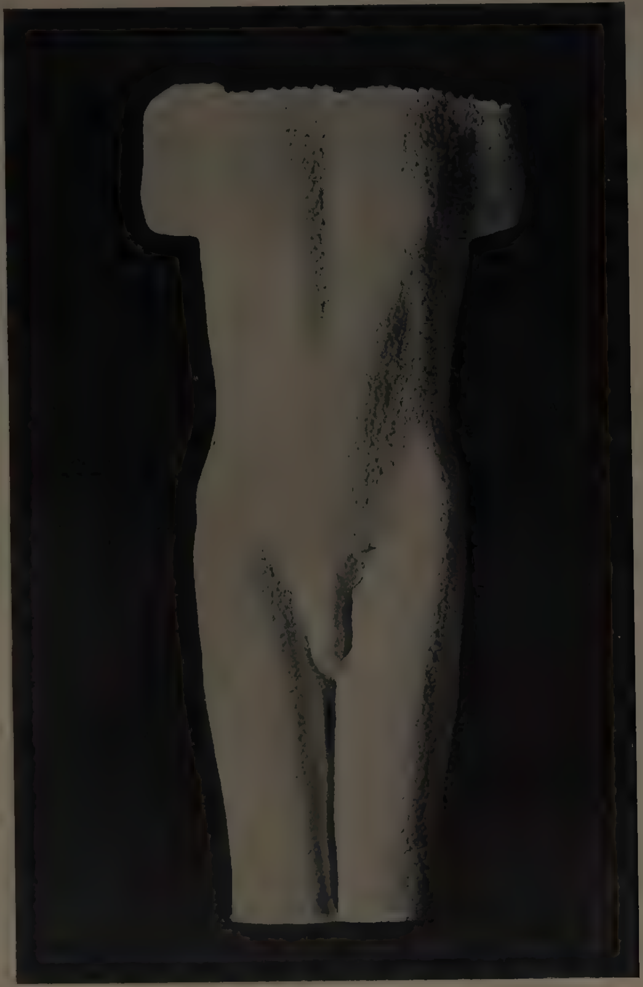
28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM

MENTION, SELECTED—F. MONTANA, NEW YORK UNIVERSITY

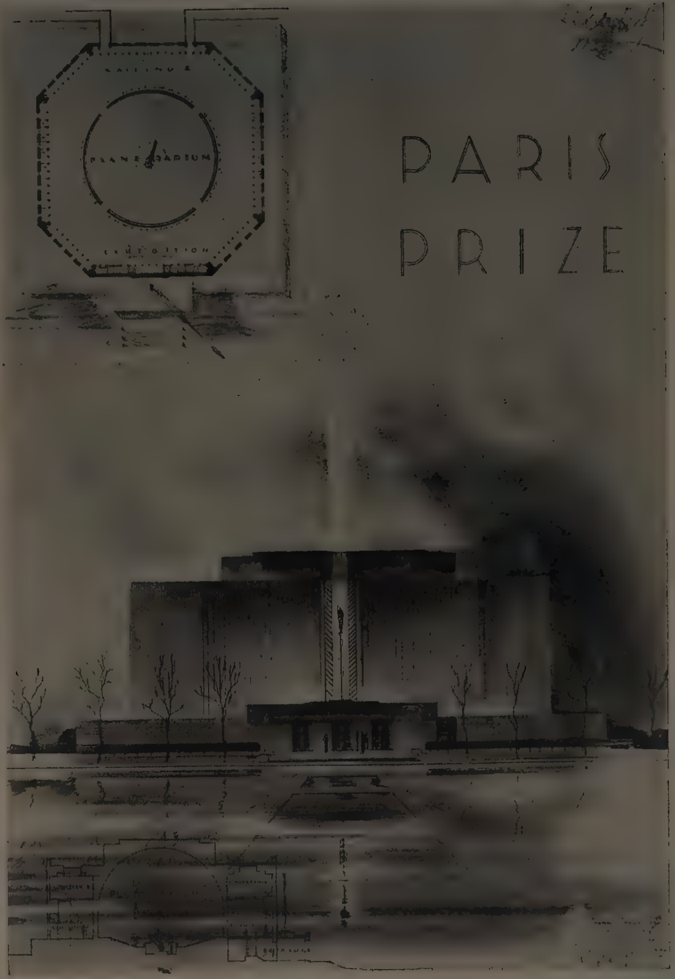


MENTION, SELECTED—P. M. HEFFERNAN, HARVARD UNIVERSITY

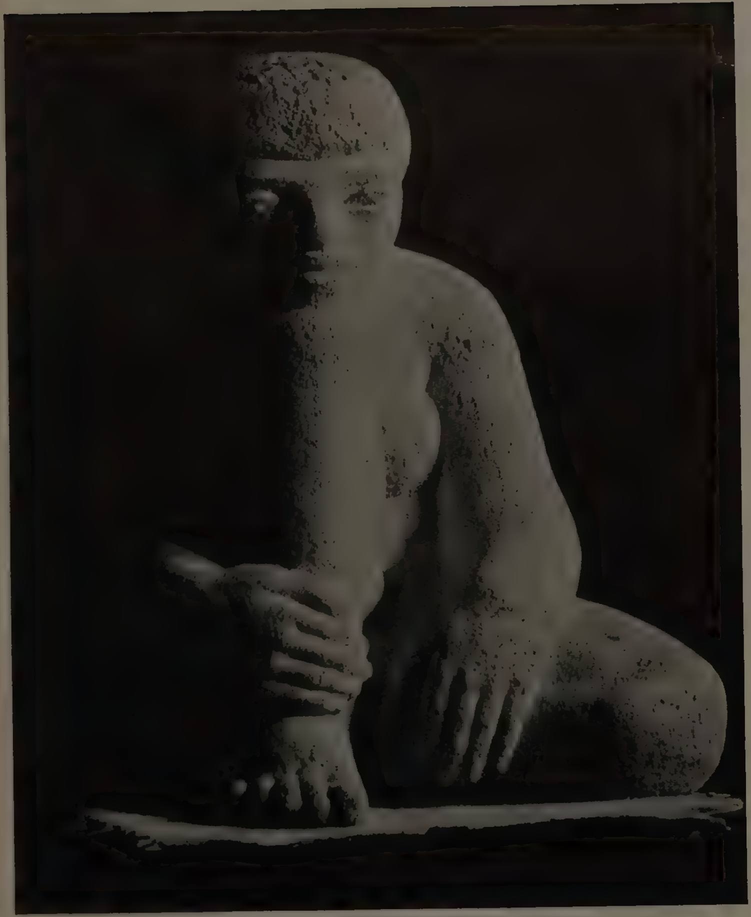
28th PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM



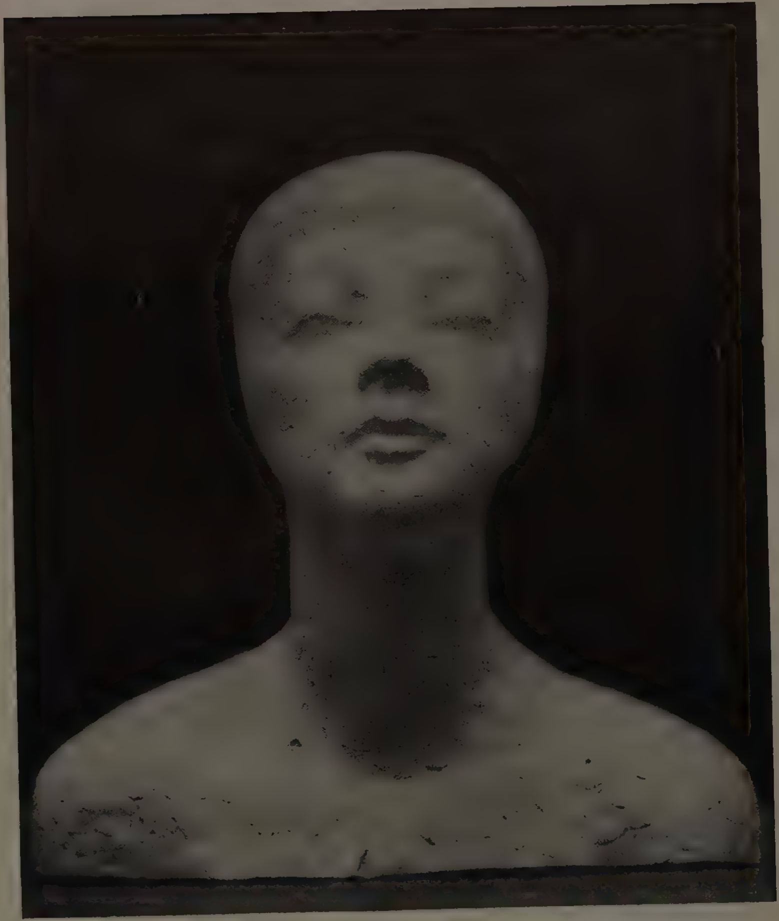
BY GAY WILSON, AFTER SIX MONTHS OF INSTRUCTION
DEPARTMENT OF DESIGN—PLASTIC WORK



MENTION, SELECTED—H. SPIGEL, UNIVERSITY OF PENNSYLVANIA
28TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION—A PLANETARIUM



BY GAY WILSON, AFTER NINE MONTHS OF INSTRUCTION



BY GAY WILSON, AFTER SIX MONTHS OF INSTRUCTION

DEPARTMENT OF DESIGN—PLASTIC WORK

REPORTS OF JUDGMENTS

DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM III

AWARDS

BEAUX-ARTS ATELIER:
FIRST MEDAL: W. D. Fausett.
SECOND MEDAL: C. Cagle.
MENTION: M. Richardson.
NO AWARD: 4.

COLUMBIA UNIVERSITY:
SECOND MEDAL: T. Sherwood.
MENTION: H. D. Simmons.
NO AWARD: 1.

JOHN HERRON ART INSTITUTE:
SECOND MEDAL: J. Byrne, R. Palmer.
MENTION: V. A. Griffith, M. A. Jackson, G. V. Kramer, G. W. Martin, G. Rodenbarger, W. K. Steele, P. A. Wehr, H. Wells.
NO AWARD: 3.

DECORATION OF A SALVATION ARMY SHELTER

44 DRAWINGS SUBMITTED

NATIONAL ACADEMY OF DESIGN:
MENTION: P. S. Barton, M. Sirota.
NO AWARD: 4.

UNIVERSITY OF ILLINOIS:
MENTION: T. D. Parmelee.
NO AWARD: 1.

YALE UNIVERSITY:
MENTION: E. S. Bushnell, J. N. Crabb, F. W. Eustis, M. E. Kirby, E. Meehan, J. Pistey, V. Popolizio, P. E. Stearns, W. P. Thomas.
NO AWARD: 3.

UNAFFILIATED:
NEW YORK CITY:
NO AWARD: 1.

DEPARTMENT OF SCULPTURE

SCULPTURE PROGRAM IV

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:
FIRST MENTION: A. Wein, L. deGerenday.
MENTION: J. Palmeri, W. N. Hirsch, M. Hebald.
NO AWARD: 21.
HORS CONCOURS: S. Goldstein.

CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: T. Canestra.
NO AWARD: 6.

COOPER UNION:
FIRST MENTION PLACED AND FIRST PRIZE: B. Feldman.
FIRST MENTION PLACED AND THIRD PRIZE: S. Di Tore.
MENTION: A. Judelle, I. Feltman, J. Mather, E. Key-Oberg.
NO AWARD: 5.

A PIECE OF SCULPTURE SUITABLE FOR WOOD CARVING

61 SKETCHES SUBMITTED

JOHN HERRON ART INSTITUTE:
FIRST MENTION PLACED AND SECOND PRIZE: M. L. Frost.
NO AWARD: 2.

NEW YORK UNIVERSITY:
FIRST MENTION: G. A. Inglis.
NO AWARD: 4.

YALE UNIVERSITY:
FIRST MENTION: E. G. Dupen, E. Kingman.
MENTION: R. G. Barger, T. A. Randall, G. Kratina, M. H. Daugherty.
NO AWARD: 2.
HORS CONCOURS: J. A. Batty.

DEPARTMENT OF ARCHITECTURE

THE WARREN PRIZE

AWARDS

NEW YORK UNIVERSITY:
PLACED FIFTH: S. Katz.

PRINCETON UNIVERSITY:
PLACED FOURTH: C. F. Brauer.

A GREAT SHIPYARD

110 DRAWINGS SUBMITTED

UNIVERSITY OF PENNSYLVANIA:
WARREN PRIZE, PLACED FIRST: T. T. Russell.
WARREN PRIZE, PLACED SECOND: H. Spigel.
PLACED THIRD: J. H. Langlois.

CLASS A ESQUISSE-ESQUISSE II

AN AIRPORT TERMINAL

AWARDS

111 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:
HALF MENTION: L. Johnson.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
HALF MENTION: T. F. Holafield.

PRINCETON UNIVERSITY:
HALF MENTION: W. R. James, Jr.

T SQUARE CLUB ATELIER OF PHILADELPHIA
HALF MENTION: H. J. Kienzlen, J. Wigmore.

UNIVERSITY OF NOTRE DAME:
HALF MENTION: I. E. Sandmeier.

YALE UNIVERSITY:
HALF MENTION: E. V. Johnson, C. Schofield.

UNAFFILIATED:
ATHENS, OHIO:
HALF MENTION: S. Simon.

CLASS B PROJET II

A CHURCH FOR A SUMMER COLONY

AWARDS

262 DRAWINGS SUBMITTED

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:
HALF MENTION: S. J. Krenek, M. F. Martin, E. Mattingly, A. B. Swank, J. A. Worley.
NO AWARD: 1.
HORS CONCOURS: P. O. Bueno, F. Hildebrandt.

ARMOUR INSTITUTE OF TECHNOLOGY:
MENTION: E. W. Olson.
HALF MENTION: I. Addie, A. N. Schreiber, I. Viehe-Naese.
NO AWARD: 12.

BEACON HILL SCHOOL OF DESIGN:
NO AWARD: 2.

CARNEGIE INSTITUTE OF TECHNOLOGY:
FIRST MENTION: S. V. Akerman.
MENTION: J. R. Culler, A. R. Ruprecht.
HALF MENTION: E. A. Avner, N. J. Bell, F. C. Brunner, H. T. Elden, C. G. Gable, W. F. Garrity, W. A. Haller, J. G. Harms, K. S. Helmstaedter, J. K. Hess, J. B. Hughes, A. Lalli, B. Leuin, L. L. Murray, J. T. Nichols, J. W. Rosst, J. W. Spotz.
NO AWARD: 6.

CATHOLIC UNIVERSITY OF AMERICA:
MENTION: C. M. Dick.
HALF MENTION: J. J. Brady, J. E. Dundin.
NO AWARD: 6.
HORS CONCOURS: G. E. Geyer, S. J. Passanesi.

CHICAGO TECHNICAL COLLEGE:
NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
HALF MENTION: J. Albert, P. K. Barnes, H. F. Redinger, R. E. Rose, K. V. Shimmon.
NO AWARD: 6.

ATELIER DENVER:
NO AWARD: 1.
HORS CONCOURS: A. V. Hoyer.

DREXEL EVENING DIPLOMA SCHOOL:
HALF MENTION: A. G. McDermond, F. L. Petrillo.

ATELIER ESCHWEILER-MILWAUKEE:
NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:
MENTION: A. N. Robinson, H. C. Rosenberg.
HALF MENTION: J. A. Houser, W. N. Lamberson, R. C. Robert, L. H. Robertson, R. S. Thomas, E. D. Wilcox.
NO AWARD: 4.
HORS CONCOURS: R. H. Kirkpatrick, W. I. Rosamond.

ATELIER GNERRE:
MENTION: S. Miraldi.
HALF MENTION: P. A. Froelich, W. G. Sullivan.
HORS CONCOURS: H. E. Zazzi.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
NO AWARD: 2.

ATELIER LICHT:
HALF MENTION: J. W. Saunders.

MANHATTAN COLLEGE:
NO AWARD: 2.

ATELIER MILLS:
HALF MENTION: A. E. Cooney.
NO AWARD: 2.
HORS CONCOURS: A. Calandro.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:
NO AWARD: 2.
HORS CONCOURS: R. E. Barnett.

NEW YORK UNIVERSITY:
FIRST MENTION: I. D. Tabachnik, O. P. Wiggins.
MENTION: J. W. Franklin, S. J. Glaberson, M. E. Kessler, H. W. Leyh, B. Librett, A. H. Mathes, W. N. Ouspensky, J. S. Unger.
HALF MENTION: W. J. Fazulak, R. M. Flood, V. A. Girone, L. Jallade, H. C. Litwack, C. Sanfilippo, H. Tolmachoff, J. Veskassy.
NO AWARD: 1.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
MENTION: R. Dryden, G. W. Edwards, E. Gamble, J. H. Shaw.
HALF MENTION: B. A. Bond, R. R. Carter, W. W. Caudill, B. Moore, J. E. Sanders.
NO AWARD: 2.

PENNSYLVANIA STATE COLLEGE:
MENTION: F. W. Kessler.
HALF MENTION: H. W. Huffman, W. M. Hughes, J. A. Roope, H. C. Stuckeman.
NO AWARD: 8.

PRINCETON UNIVERSITY:
FIRST MENTION: E. B. Willauer.
MENTION: H. G. Davenport, R. L. Worcester.

ATELIER RECTAGON OF BUFFALO:
MENTION: C. E. Donath.
HALF MENTION: H. W. Anderson, L. P. Cox, R. A. Polland.
NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:
NO AWARD: 1.
MENTION: D. S. Macky.
HALF MENTION: M. L. Gaidano.

T SQUARE CLUB ATELIER OF PHILADELPHIA:
HALF MENTION: J. H. MacIntyre, B. W. Roney, F. E. Watson.
NO AWARD: 1.

UNIVERSITY OF ILLINOIS:
FIRST MENTION PLACED: W. S. Kinne.
FIRST MENTION: E. H. Fairbank, R. Stuermer.
MENTION: V. Aleks, A. E. Anderson, M. W. Bisson, A. Hennighausen, V. J. Miller.
HALF MENTION: T. Danahy, A. W. Franzen, T. J. Russell, A. R. Williams.
NO AWARD: 4.
HORS CONCOURS: P. Ettington, N. B. Harmeson.

UNIVERSITY OF MISSOURI:
MENTION: L. J. Bowker.

UNIVERSITY OF NOTRE DAME:
MENTION: A. C. Hackenbruch, M. C. Hertel, A. W. Kellogg, H. L. Kohlman, D. W. Love, F. S. McNeill.
HALF MENTION: E. T. Hickey, J. M. Lee, A. B. Morrison, J. D. Murphy, J. N. Ott, C. C. Palmer, A. E. Van Namee.
NO AWARD: 12.

UNIVERSITY OF OKLAHOMA:
NO AWARD: 1.
HORS CONCOURS: H. J. Bronson.

UNIVERSITY OF PENNSYLVANIA:
FIRST MENTION: J. W. Wright.
MENTION: H. M. Abbott, C. P. Andrade, A. P. Becht, C. N. Benfield, B. R. Bernheimer, D. A. Eichelberger, C. K. Hagedon, E. G. Lavino, A. H. Van Keuren, C. I. Wolf.
HALF MENTION: W. E. Frank, J. L. Stetman.

UNIVERSITY OF VIRGINIA:
MENTION: J. C. Hoggan.
HALF MENTION: W. J. Lauck, A. S. Robinson.
NO AWARD: 3.

YALE UNIVERSITY:
FIRST MENTION PLACED: R. H. Licht.
FIRST MENTION: J. S. Burrows, Jr., J. Jerome.
MENTION: E. E. Giles, R. G. Hartshorne, Jr., A. D. Mackintosh.
HALF MENTION: R. M. Beder, R. P. Benezet, G. S. Bennet, G. Chapman, R. B. George, C. F. Irish, S. L. Klein, D. P. Maier, C. E. Nyquist, D. R. Scholes.
NO AWARD: 4.
HORS CONCOURS: J. Salerno.

UNAFFILIATED:
LOS ANGELES, CALIF.:
NO AWARD: 1.

NEW YORK CITY AND VICINITY:
NO AWARD: 3.
HORS CONCOURS: L. R. Moon, K. H. Ripnen.

PATERSON, N. J.:
NO AWARD: 1.

ROCHESTER, N. Y.:
HALF MENTION: I. Horsey.

SOUTH BEND, INDIANA:
NO AWARD: 1.

28TH PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

FIRST PRELIMINARY COMPETITION

AWARDS

A PLANETARIUM

349 SKETCHES SUBMITTED

MENTION AND SELECTED:
ATELIER GNERRE: A. F. Kleiner.
HARVARD UNIVERSITY: P. M. Heffernan, H. A. Stubbins.
NEW YORK UNIVERSITY: J. Caponnetto, F. Montana.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE: R. Dryden.
RENSSELAER POLYTECHNIC INSTITUTE: J. H. Fisher.
UNIVERSITY OF PENNSYLVANIA: H. Spigel.
WASHINGTON UNIVERSITY: E. K. Schade.
YALE UNIVERSITY: M. C. Robb.

OTHER AWARDS:

CARNEGIE INSTITUTE OF TECHNOLOGY:
HALF MENTION: E. J. Mackey.

COLUMBIA UNIVERSITY:
MENTION: W. L. Pollok.
HALF MENTION: E. B. Wilkens.

CORNELL UNIVERSITY:
MENTION: A. G. Odell.
HALF MENTION: P. R. Henkel, 3rd.

HARVARD UNIVERSITY:
HALF MENTION: R. M. Law.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:
HALF MENTION: F. J. Martello.

NEW YORK UNIVERSITY:
MENTION: R. L. DuBrul.
HALF MENTION: J. Kabatsky, A. Nathanson.

PENNSYLVANIA STATE COLLEGE:
HALF MENTION: J. F. Balis.

PRINCETON UNIVERSITY:
HALF MENTION: W. L. Addkison, J. Ceruti, J. M. Dickey.

UNIVERSITY OF PENNSYLVANIA:
MENTION: I. W. Isaacs.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF SCULPTURE

CARNEGIE INSTITUTE OF TECHNOLOGY
COOPER UNION
NATIONAL ACADEMY OF DESIGN
NEW YORK UNIVERSITY
PENNSYLVANIA ACADEMY OF FINE ARTS
YALE UNIVERSITY
JOHN HERRON ART INSTITUTE

DEPARTMENT OF MURAL DECORATION

COOPER UNION
COLUMBIA UNIVERSITY
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE
LEONARDO DA VINCI ART SCHOOL
NATIONAL ACADEMY OF DESIGN
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN RESERVE UNIVERSITY
COLUMBIA UNIVERSITY
GEORGE WASHINGTON UNIVERSITY
GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
JOHN TARLETON AGRICULTURAL COLLEGE
KANSAS STATE COLLEGE OF AGRICULTURE AND APPLIED SCIENCE
MANHATTAN COLLEGE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
OHIO STATE UNIVERSITY
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA MUSEUM'S SCHOOL OF INDUSTRIAL ART
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF MINNESOTA
UNIVERSITY OF MISSOURI
UNIVERSITY OF NEBRASKA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF VIRGINIA
VIRGINIA POLYTECHNIC INSTITUTE
YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS
NATIONAL SCULPTURE SOCIETY
SOCIETY OF MURAL PAINTERS
ART IN TRADES CLUB
FONTAINEBLEAU SCHOOL OF FINE ARTS
THE AMERICAN INSTITUTE OF ARCHITECTS
AMERICAN INSTITUTE OF DECORATORS